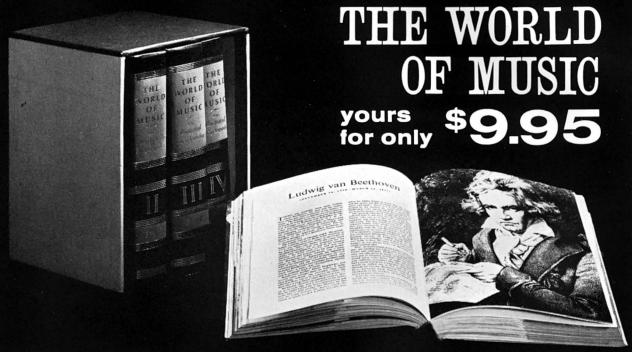


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## LETTERS TO THE EDITOR

# Dear Miss Ashton:

In the July issue of Arts & Architecture there appeared a column by Raymond Barrio replacing yours while you are away which contained numerous errors, indicating a considerable ignorance of art and history.

Of immediate concern to me, however, was a short section dealing with this Museum's acquisition of the Rubens painting "Diana and Her Nymphs Departing for the Chase." Some of the more flagrant errors of fact include the statements that "... The Cleveland Museum of Art paid half a million dollars ..."; "The Cleveland outfit ... gasped: 'It is inconceivable that Rubens painted two Dianas' "; and two blatant references to Cleveland's picture as a "fake," that is, a painting made recently with intent to deceive.

We thinks that both Mr. Getty's and Cleveland's pictures are unquestionably from Rubens' studio and that Rubens almost surely worked on both canvases. The fundamental questions are, which is the original conception; which has more work from the master's hand; and what is their relative quality? Members of the staff here who have studied both pictures believe that the best version is in Cleveland. Much expert opinion supports this belief, although some experts believe Mr. Getty has the first version. However, there has never been any question in the minds of any authorities about the authenticity of our painting. As you know, it was standard procedure in large 17th-century studios, especially Rubens', to produce more than one version of a successful composition. Later copies ( such as one of this same picture in the Museum in Kassel) are easily identified.

The Curators in Cleveland knew about Mr. Getty's painting long before he acquired it. It certainly occasioned no surprise here. As for the "half a million dollars" which Mr. Barrio mentions, suffice it to say he is very wide of the mark. One might also ask whether Mr. Barrio has seen either or both pictures in the original. I have studied both carefully and am impressed by both. While it will come as no surprise and can be called "special pleading", I feel very strongly that ours is the finer throughout—though Getty's has some very fine passages.

I have written to you directly in the hope that the editors might do something to correct the irresponsible mistakes in Mr. Barrio's column. We would prefer not to become involved again in any controversy involving this painting. I am turning to you, therefore, for advice or whatever help you think appropriate. Mr. Barrio's column was so far below the standard you have set that I truly believe Arts & Architecture would be well advised to go without an art column for a few issues rather than to allow travesties of responsible art criticism to appear. That there is room for discussion, argument and dis-

agreement on this, as well as other art historical and connoisseurship problems, no one will deny. But ill-informed, poorly digested and irresponsible "art criticism" has no place in a serious and responsible periodical.

I would appreciate whatever you can do in this matter.

Sherman E. Lee Director The Cleveland Museum of Art

Dear Sir:

- 1. At no point do I yield to Mr. Lee's charges.
- 2. Mr. Lee says: "As for the half a million . . . wide of the mark." Following is an excerpt from *Time* magazine, Jan. 12/62: "Amidst a buzz of rumors, the Cleveland Museum of Art paid an estimated \$550,000 in 1959 for Rubens' *Diana and Her Nymphs Departing for the Chase*. Last week Oil Billionaire Jean Paul Getty said he had gambled more than \$400,000 that Cleveland has a fake."
- 3. Quote from *Life* magazine of Feb. 2/62: and Getty's *Diana* "had been authenticated by a top U.S. expert, Professor Julius S. Held, who declared that it alone was the work of Rubens. The Cleveland painting, he insisted, is a copy produced in Rubens' workshop, possibly with some touches by the master."
- 4. Mr. Lee's letter is a cornucopia of qualifying terms: "We think," "believe," "almost surely." I sure can tell whether a work of mine is a genuine Barrio or not. Does Mr. Lee anywhere state flatly that his *Diana* is an original? He does not, for he cannot.
- 5. I wonder if Mr. Lee has anywhere used such strange, intemperate language against Mr. Getty's having called the Cleveland *Diana* a fake, or against Professor Held, as Mr. Lee uses against me? They are, after all, my sources; I suppose I might as well own up to having strange bedfellows.
- 6. Mr. Lee says: "... although some experts believe Mr. Getty has the first version." In our democratic society it is fortunate that an individual is presumed innocent until proven guilty. This principle cannot however apply to artistic evaluations. A man comes up and claims he has a genuine Rembrandt. Do I decide its authenticity? Great Scott, no. The burden of proving authenticity rests upon the advocate to present satisfactory evidence to the interested client. And then, hasn't everyone the right to choose any side wherever honest differences of opinion exist? And they sure do exist where Cleveland's Diana is concerned.
- 7. The entire question of "expertness" in the art field has cracked wide open. Of

course experts are necessary, and for one I certainly do not agree with G. B. Shaw's Sixth Law that "No man can be a pure specialist without in the strictest sense being an idiot." For the battering fact is that experts themselves have done the striking. All I've done is report the issues.

- 8. "Members of the staff . . . believe that the best version is in Cleveland." Come, come, now, Mr. Lee. What would happen to an employee who dared openly to disagree?
- 9. One serious matter in Mr. Lee's letter, however, I do find disturbing. His asking Miss Ashton to try to influence the editors is, in effect, an attempt at censorship directed at A & A's editor. A principle of fair play is involved here. On what rational grounds does Mr. Lee justify an attempt to muzzle an opposing view which, no matter how distasteful to him personally, is buttressed by opinions that are at least as expert as his own and possibly more so?
- 10. As an artist, author, and teacher, I like to consider myself a supporter of America's proud tradition of freedom of responsible expression. I am sure Mr. Lee does too.

Raymond Barrio

Dear Sir:

We are deeply grateful for Byron Pumphrey's fine appraisal The Performing Arts: Problems and Prospects in the July issue of Arts & Architecture. No higher words of praise could have been accorded the work of the Rockefeller Panel than the comment that the report "will surely stand as a major contribution to American cultural history."

If, indeed, the report does "immeasurably enhance our civilization" as you predict it may, and as surely we hope, then the faith, hope, dedication, and hard work of our panel will have been amply rewarded. Our thanks and our appreciation.

George Alan Smith Rockefeller Brothers Fund New York

Dear Sir:

I feel your Notes in Passing in the July issue does not adequately illuminate the absurdity of the typical building department and its depressing codes. To my mind, the "building department" exists mainly to keep tabs on new construction for property tax purposes. This kind of double standard dominates our society, and I can see no hope until we can raise our children to seek not material profit, but "spiritual profit."

Your magazine keeps getting better.

Robert Easton, designer Carmel, Calif.

Cover: Zurich highrise. Photo by Walter Binder (see page 17).

#### **EDITOR: David Travers**

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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Priced mailed to any address in the United States, \$7.00 a year; to foreign countries, \$8.50 a year; single copies 75 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.



JEROME J. HAUSMAN

### MEANING AND SIGNIFICANCE FOR EDUCATION IN ART

(Regular art commentator Dore Ashton is on vacation and will resume her column next month. The following article by Dr. Hausman, Director of the Ohio State University School of Art, is reprinted from the Report of the Commission on Art Education of the National Art Education Association, directed at the problems of art education in our elementary and secondary schools.)

The Role of Art Education. It is a truism to say that we are living at a time of rapid and dramatic change. Science and technology have altered the lives we lead. In many ways, the bases for decision making and action are very different from those experienced by our fore-fathers. Mass media, industrialization, modern modes of travel and communication, and many other factors provide the background for today's living. These factors also provide the background for major educational problems and questions. Can we meet our educational challenge at a time when technological advances are replacing the need for unskilled workers? What does the future hold for our educational system when social problems involving race, creed, or color are giving rise to turmoil and conflict? How should we deal with major educational problems when political issues are such as to bring us to the brink of nuclear war?

Conflict and turmoil have their roots in the minds and hearts of men, in their understandings and beliefs, their aspirations and assumptions. Human values and knowledge are the proper concerns for all educators. As part of the educational enterprise, they are the concerns for persons in the field of art education. Indeed, the primary point to be made by the Commission on Art Education is that education in art provides a unique and essential component in the education of all men. Given the prospect of continued change and conflict, of increased technology and mechanization, of closer human contacts and ties, and of more pervasive imposition of mass media into our lives, it is even more important that we seek to educate people in dimensions of human thought and action. This necessarily includes education in areas requiring qualitative and aesthetic judgments. At its most general level, education in art seeks to develop aesthetic maturity and sensitivity in giving form and responding to our world.

More specifically, the field of art education is concerned with the individual's creation and study of artifacts as objects of value. This encompasses activities of artistic inquiry and invention (be they the paintings of young children or the more complex studio or scholarly efforts of a university graduate student). Such study includes developing greater awareness of the traditions of art as well as the images and forms of our own time. Just as we learn to utilize words and numbers, we need to become aware of and able to manipulate visual forms and images in realizing, describing, and communicating ideas and feelings. The visual arts provide a basic language through which people are able to express and realize their ideas, feelings, and understandings. It is one of the fundamental areas in human development. Education in art must begin in the early grades and be maintained through the elementary, junior high, and senior high school.

Just as there is a structure for the scientific disciplines, there is a structure for the disciplines of creating and conducting inquiry about art. At whatever level a person engages in learning about art, there is the necessity that such learning be consistent with these disciplines. There are, of course, great differences in levels of sophistication, qualitative control, and significance between a child's and adult's efforts. Children and adults engage in art activity and inquiry at levels appropriate to their skills, knowledge, and experience. Children as well as adults can become increasingly aware of the ideas, materials, and forms of their environment. Children as well as adults can manipulate tools and materials in such a way as to create visual forms, children as well as adults can acquire skills and techniques to achieve greater control and fluency in their expression; and children as well as adults can evaluate their own and others' efforts. At all levels of our educational program, education in art is concerned with helping people to identify

with and act in terms of aesthetic values through studio participation and critical study.

At all levels, the problem of engaging in study of art through studio performance and critical inquiry is intimately related to the very disciplines in which an artist and a humanist are engaged. What the student does in an art class needs to be conceived and carried on in a manner consistent with the disciplines of the artist and scholar. Education in art involves observation, selection, imagination, action, and judgment in relation to our own and others' art products.

It is possible to speak of progress in our knowledge and understanding of the sciences. Today's student in chemistry or physics is armed with conceptions and knowledge that transcend our knowledge in these fields fifty years ago. Rigorously applied, our methods of science have given rise to new areas of knowledge and understanding. "Progress" in art is not as easily described; indeed, one can even question whether or not we should even speak of "progress" at all. Men have always made art forms. The forms and styles of art have changed; however, our more recent forms and styles cannot be said to be progressively better than those of the past. The work of art exists as mute testimony of man's qualitative relationship to his time—his ideas, symbols, and materials. Education in art brings our students into first-hand contact with artifacts of his own and other times; the ideas and images of the past and of other peoples and places are brought into visual relationship with the present.

The Teaching of Art. The longest "tradition" for the teaching of art can be found in an artist-apprenticeship system. For the most part, the strengths of such a system rest in the warm and intimate relationships between the artist and his pupil, the shared environment of an artist or craftsman creatively engaged. Today's world is not one in which an apprenticeship system is practical or desirable within our elementary and secondary schools. The task of teaching art, however, still involves establishing a shared environment in which students can identify with and act in terms of aesthetic problems. Establishing such an environment requires a teacher who is sensitive to and knowledgeable about the nature of art and the problems and possibilities in teaching art.

In his chapter, Manuel Barkan refers to a "core of common goals": "sensitivity to visual relationships, sensitivity to communications embodied in works of art, attitudes of adventure and discovery in processes of working and observing, insight into aesthetic qualities in works of art, insight into aesthetic qualities of visual experiences in everyday life, and skills for control and fluency." At whatever level art is being taught, it is the teacher's function to help students to see and act with greater sensitivity and understanding. For the elementary school child, the activity might involve drawing and painting while on a field trip to the zoo; for a senior high school student the activity might involve the technical and aesthetic problems in studying sculptural form. The specific activities through which the "core of common goals are achieved vary; the continuity that is sought, however, is the increasingly sophisticated levels of sensitivity, attitudes, insights, and skills to be achieved by the students. Education in art enables a student to approach problems at his own level; it requires that he project and test his own personal criteria and standards of excellence against the standards and criteria that a teacher helps to evolve.

Teaching art is, at once, a science and an art. It is a science in that we can apply the discipline of scientific method in projecting and testing hypotheses leading to more effective and efficient teaching; it is an art in that personal style and organization are inevitably involved in evaluating a teacher's effectiveness. What is important to note, however, is that teachers of art need to be steeped in the rich traditions of their artistic heritage (as artists and as critics) and knowledgeable of the dynamics involved as students engage in artistic activity.

Flexibility and adaptability characterize a good art program. It is a program that consciously sets about to build on intuitive and felt aspects of human experience. These aspects then need to be brought in direct and meaningful relationship with knowledge about tools and materials, as well as the broad context of human achievement in the arts. To the extent that teaching is a science, the teacher needs to structure content for his class; he needs to manipulate factors of content and learning dynamics so as to effect a maximum learning situation. There are structured and unstructured curriculum dimensions in

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the art program. Effective teaching requires that a balance be sought between these dimensions.

Who shall teach art in our elementary school? How much time should be given to the art program? What kind of space and facilities are necessary for an effective elementary school art program? These are questions frequently posed by administrators, boards of education, and other groups vitally concerned with our schools. The manner in which they are answered provides the context within which the art program is carried on.

Art in the Elementary School. Children in elementary schools, no less than advanced university students, require a setting in which their art activities are encouraged and fostered. It is the responsibility of every school system to provide adequate teaching facilities and personnel for an effective art program. In the elementary school there should be an art laboratory space in which children can undertake to work with a wide range of art materials: clay, plaster, paint, wire, wood, plastics, etc. Necessarily, such a space should be designed to accommodate diverse activities; it should also provide storage facilities for the materials, equipment, and projects of an art program. Along with a specialized art laboratory, every elementary school should have various locations for the exhibition of children's art works and reproductions and original examples of works drawn from artistspast and present. The setting should be one in which children are able to see and talk about images and forms of their own and other times. In addition to an art laboratory and general exhibition spaces, every elementary school classroom should be equipped with three to five easels as well as one or two worktables for art activities that can be carried on in the classroom. Every classroom should have tack board and shelving for the display and storage of work done by children in the class or examples of works by mature artists. In whatever manner that is possible, children should be placed in contact with reproductions and originals; they should be made aware of art forms (painting, sculpture, prints, ceramics, and architecture) through visits to museums and galleries as well as through slides and films.

Given an adequate physical environment for the teaching of art, there still remains a more critical factor for an effective program: the teacher. In this regard, one can observe numerous patterns within which classroom teachers and art supervisors carry on their functions effectively. At any level, the classroom teacher in an elementary school must bring sympathetic knowledge and understanding to the arts as part of the total teaching environment. For it is the classroom teacher who sets the feeling tone that pervades a classroom. More often than not, however, the classroom teacher's background in art is not such as to enable shouldering the full responsibility for initiating and carrying on the entire art program. For this reason, every elementary school requires the services of an art teacher or consultant. An art teacher, by virtue of specialized training in studio performance, history of art, and criticism of art, is able to broaden and enrich the program. Working with classroom teachers an art teacher performs his role at many levels: assisting teachers in planning each aspect of the art program; bringing to the actual teaching his resource of technical information as well as ideas and art forms and, in appropriate instances, working directly with children in carrying out the plans of the pro-

By its very nature, studio activity requires sustained periods of time for work. This is especially the case in working with materials that require special preparation and care. Accordingly, time periods for an elementary school art program should be planned to provide maximum flexibility. In general, however, the minimum time allotted to the art program should range between three and five hours per week. In larger school systems an art supervisor performs the role of coordinating and giving over-all leadership to art programs in its various schools. Working with the art teachers and other coordinators of instruction, an art supervisor is in an excellent position to give leadership and direction to the program. It is the supervisor of art who seeks to establish over-all ties within the school system (teachers, administrators, members of the board of education, etc.) and outside the system (artists in the community, gallery and museum officials, and others in the community and profession at large).

Art in the Secondary School. In junior and senior high schools there is the need for continuing and sustained attention to the study of art. All students in our junior high schools should continue to be

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(Continued on page 33)



PETER YATES

A FORD TO TRAVEL 4: ONCE in Ann Arbor.

"EST IN SYMPHONIARUM MIRA QUAEDAM DIVERSITAS: MUGIUNT CLASSICA, ULULANT TIBIAE, TYMPANA TENTA TONANT, TUBA TERRIBILI SONITU TARATANTARA DICIT. SED AUDITORUM PRAECIPUE MULCENT AURES ANIMOSQUE MUSAEA MELE PER CHORDAS ORGANICI QUAE MOBILIBUS DIGITIS EXPERGEFACTA FIGURANT. (The symphony orchestra is an harmonious blend of many instruments each with its own distinctive quality: the oboe wails, the drums thunder, the trumpet brays taratantara. But the caressing tone of the strings ravishes the ear and mind of the listener—

those melodies

the players waken as they nimbly move their fingers o'er the strings and shape the notes.')"

From the eulogy conferring an honorary degree on Michael Joseph McNamara, Director of the Dublin College of Music. (DIE TERTIO DECEMBRIS MCMLXIV).

So much, you see, depends on the esthetic character of the medium, not its meaning. The Latin mingles magnificence with laughter; the English is pretty, flat. I have offered this to Gordon Mumma, a leader of the ONCE Group at Ann Arbor, to set for voice accompanied by musical tape. It could merit several settings; it is free for the use of all composers, to the greater glory of Michael Joseph McNamara as well as the unknown author of the lines. I plan to set it myself as part of a spoken motet for several electronic transducers (loudspeakers) as a part of my Second Composite Lecture.

I composed the first Composite Lecture as the last of my third series of lectures for the Contemporary Arts Association at Houston. For my previous lectures I had used the ordinary method of talk interspersed with music; and since I believe that musical examples suffer by being cut too short, though I have found some powerful exceptions, one of my previous CAA presentations had run from 7:30 to 11:30 p.m. and another from 8 until nearly 1 a.m. (I was let down when some told me that Bückminster Fuller a few weeks earlier had held on for seven hours.)

I proposed therefore to overlap talk and music by recording them on tapes (one stereo, one monaural) to be heard via three loudspeakers. This was successfully accomplished, despite inadequate equipment, by the skill of my young recording engineer, Michael Dayton. And because disembodied sound in a darkened auditorium may not hold attention, I planned to project slides, made by another young associate, Baylis Glascock, of railway cars, track, equipment, fire engines, street surfaces, earth-movers, and other objects requiring no explanation though in framed appearance by no means always self-evident, to keep the eye occupied with its half-conscious querying—plus his rotating, semi-abstract film (in high-contrast with color transparencies) of the Watts Tower in Los Angeles, accompanied partly by speaking voice and partly by silence.

The lecture begins with an argument between two of the loudspeakers, leads into an 8th century solo for the Japanese bamboo flute (shakuhachi), then part of a composition by Toshi Ichyanagi of very modern type yet retaining an instinctual grasp of traditional Japanese line, then a rather shocking composition by Richard Maxfield for soundtape with composer LaMonte Young in the foreground scratching a violin, and on into a climactic piling up of Maxfield's Night Music (electronic sound generation) and Steam (a multiflex roaring, from the valve of a radiator) with Robert Ashley's Heat (vocal sound and electronic sound further altered by electronic means), all heard together as a many-textured aural composite, which is followed by silence and the color film. Mumma's Densities explodes across and nearly obliterates Ichiyanagi's thread of tone, which continues more poignantly threadlike after the explosions cease. The extremes of sound-perception intensify the color of the slides and film, these at the same time holding attention to a focus, the concentration eased by an approximate ten seconds of black screen between each slide. If this recurrent period of black screen is reduced, both sound and color seem in retrospect over-rich. The relatively few spoken comments between loudspeakers release energy like a safety-valve: "Did you like it? . . . No . . . Should I like it? . . . Nobody asked you to like it." (Let me note here that experimental composers in the field of sound, from Varese on, rejoice more in barely endurable extremes of loudness than in barely perceptible degrees of softness. The Ichyanagi tape and Morton Feldman's scores, like *The King of Denmark* which I heard at the ONCE Festival, explore the near-threshold of silence, provoking an intense, emotionalized concentration.)

This first part of the Composite Lecture, which can stand alone, runs some 50 minutes and when shown at San Fernando Valley State College held the attention of even a captive audience of non-music-majors without break. The second part consists of a complete reading of Schoenberg's Wind Quintet (35 minutes—which could never be managed in an ordinary lecture), the Continental Divide of 20th century music, played from a Warsaw Festival tape, with periodic spoken interjections of short passages from Gertrude Stein's Composition as Explanation and my own What Is It Is That What It Is, and the projected slides. By this periodic but occasional shifting of attention one of the most difficult masterpieces in the repertory can be heard almost without strain, in fact, as I have observed, with increasing relaxation, depending in some degree on the pacing of the slides.

The lights go up, and I appear carrying a frying pan and wooden spoon in the manner of a violinist. I explain that Bach's Chaconne for violin alone has been transcribed for piano, orchestra, guitar, and I shall now play part of it on the frying pan. Ending this exemplary racket I settle down to perform LaMonte Young's composition consisting of some 1000 even strokes on the frying pan, proving that a frying pan heard in its own speech can be musical; after some two dozen strokes, the three loudspeakers start answering questions, while I go on beating. Some of the answers to questions include music. This experiment in overlapping information compresses an interminable lecture-with-music into an acceptable concentration of experience. I have learned that a program or sequence of musical examples can convey, if properly organized, dimensions of relationship and meaning beyond reach of any lecturer's words. By this means also, the significance of the occasional spoken word is heightened. The Composite Lecture demonstrates how a great variety of material can be dramatized and the accumulating tension diverted or released; attention shifts but is less likely to break and fade into vacuity. The crossrelationships become so acute that, although the placing of the projected slides with the sound is entirely fortuitous both in timing and sequence, a number of persons have been able to convince themselves

Where John Cage uses the lecture medium for a composition apart from any incidental information or argument, I use it to dramatize the experiences it conveys. This is a deliberately educational experience, with overtones of ritual; the audience is *in* it, rather than sitting apart from it in its presence.

that there is or must be a symbolic dialogue between them.

I have given the Composite Lecture complete, or the first part of it alone, in recent months at the San Francisco Tape Music Center; at San Fernando Valley State College; at the University of Michigan (in conjunction with the ONCE Festival); at Wesleyan University; at Roosevelt University in Chicago as part of a program shared with Robert Ashley and Gordon Mumma—that elder aristocrat of the piano, Rudolf Ganz, as soon as I met him there, commenced speaking enthusiastically about electronic music—and at the University of Illinois, where Josef Patkowski, visiting Director of the Polish Radio Experimental Studio, asked for a copy of the text and dubs of the tapes to present the lecture in Polish at Warsaw.

We think too much of a work of art and not often enough in and through it. Certain younger artists today, in several fields, are rejecting the more abstract comprehending of works of art and provoking us instead to see and hear, that is, to participate in and through them. The "generation after Cage," as I call it, comprises a large body of composers, dancers, poets and infiltrators in the other arts who work with tape and sound-experimentation and with what some of them call, in Cage's term, "theater" or "theatrical music"—a type of performance that I prefer to call "play"—which contains elements of game, information theory, dead-pan comedy, and ritual, as well as the entire field of sound. Cage's influence has also reached widely among his own generation, in the use of percussion, electronic sound, pre-

SEPTEMBER, 1965

pared piano, indeterminacy (aleatory music), and noise. My Composite Lecture is profoundly, though by no means entirely, indebted to his example. His feeling for the purpose of such an event differs from mine; he would contend that it should be purposeless.

One obvious aspect of this world-wide movement is a rejection of all rules and, frequently, explanations.

"BUT DEFINITION IS LIMITATION & I am without bounds

no skin

IN DARK RAIN WHICH IS NOWHERE WHICH IS NO

definition . . ." (Plain Song, from Two Hands by James Koller) Or to put it in reticulated aleatoric: We wear no man's parameters. Many of these composers are now well enough established to impute a rejection of Cage's influence—a condition not arguable as soon as any artist's work speaks for itself. Cage at one time outspokenly rejected Schoenberg, like an ostrich attributing his origin to his eggshell. He nowadays more considerately gives credit to all his teachers. To learn how experts in "theatrical music"—they call it "Spectacular Music Theater"—who break most of the rules and provide no explanations present themselves and their ideas in performance, I went this year to Ann Arbor to attend the ONCE Festival.

For their performance at the First Annual Theater Rally in May this year the members of the group prepared a summary of their origin: "The ONCE group is a performing ensemble of composers, artists, film-makers, and architects which has evolved during the past several years from the contemporary performance-arts activities of the Dramatic Arts Center in Ann Arbor, Michigan. Though the ONCE Festival of Contemporary Music (1961-1965) is probably the best-known of these activities, the collaborative nature of the ONCE group began several years earlier with the light-sculpture and Space Theater innovations of Milton Cohen and Harold Borkin, the films of George Manupelli, and the establishment of the Cooperative Studio for Electronic Music by Robert Ashley and Gordon Mumma during 1957-1958.

". . . The dynamics of recent musical evolution have led creative artists to consciously explore those performance elements which extend beyond the realm of 'pure music' and sound.

"These performance elements can be included in the category of 'theater,' and include dance (physical activity, human gesture and movement of all sorts), staging (lighting, the juxtaposition and manipulation of stage properties), natural sounds (the artistic integration of stage-activity sounds and speech), and the spatial disposition of performance (the means of involvement and confrontation of the audience-spectator with the performance activities).

"The structural and temporal aspects of contemporary music have also taken new directions with the ONCE group. Particularly noteworthy is the development of compositions which are created by a collaboration of individual artists. To date these 'ensemble' compositions have taken two forms: works which can be performed as complete compositional entities by themselves; and works which can be performed separately, in sequence, or simultaneously with each other . . .

"The impetus for the creation of works which can be performed in various arrangements separately, sequentially, or simultaneously (and often requiring improvisation during the course of performance) came from several sources, but particularly from issues of programming and presentation involving electronic-music and light-projection means. Milton Cohen's 'Space Theater' productions (starting in Ann Arbor in 1958), Robert Ashley's 'Public Opinion Descends Upon the Demonstrators' (1962) and 'In Memoriam Kit Carson' (1963), and Gordon Mumma's 'Epoxy' (1962) and 'Megaton for William Burroughs' (1963) are early examples with the ONCE group. . . . The primary dramatic issues are those of the entire program: where the work of one composer ends and the next begins is of less significance than the context of the total experience."

Among the personnel of the ONCE group, Robert Ashley and Gordon Mumma are both composers and performers. They organized the ONCE Festival, in collaboration with composer Roger Reynolds, who afterwards went to Europe on a Fulbright award and is still there on a subsequent Guggenheim Fellowship. Since 1962 Ashley and Mumma, alone and with members of the group, have organized programs, at first called "New Music for Pianos" and later the "Spectacular

Music Theater," to be given outside Ann Arbor; they have appeared at many universities and in several cities. Last September they were invited with Milton Cohen to give three programs on the New Music series at the Venice Biennale; this summer they will appear with the Judson Dance Theater from New York at the Meadowbrook Festival of Michigan State University; they have been invited to the São Paula Biennale in Brazil this autumn.

Harold Borkin and Joseph Wehrer are architects and theatrical designers on the faculty of the Michigan University School of Architecture; they collaborated with Ashley in arranging the Performance Arts Research Laboratory Conference which I attended at the university in 1963. Manupelli is also on the faculty of the School of Architecture. Each year, after the ONCE Festival, the group joins him in presenting the Ann Arbor Film Festival.

Another potent member of the group is Mary Ashley, who has designed several of the more astonishing productions of the ONCE Festivals and whose publicity designs and posters for ONCE are on the way to becoming collectors' items. In Paris of the great days Mary Ashley would have been, as in the less focused light of America she already is, a renowned "artist-personality."

The atmosphere of Ann Arbor was alive with projects, poetry and theatre, the active spirits all young and seeking a direction. Bernard Waldrop, poet proprietor of *The Burning Deck*, a little magazine, found on a shelf of used books a volume containing the unknown writings of John Barton Wolgamot. I have held this book in my hands and read it: page upon page of invocation, each page in a similar form of words, crowded with names of literary and esthetic personages, fervent yet impersonal and liberated of comprehensible intent. One thinks of Christopher Smart. The volume exists in two editions having only slight changes in text.

Bernard Waldrop projected the John Barton Wolgamot Society. "The organization's outward history began in May, 1959," I quote from The Wolgamot Interstice, a paperback anthology of poems, "when it sponsored a reading—a little illegally—at the University of Michigan. Three poets of the San Francisco Renaissance, posters announced, would read their own poems . . . If the poets had been real, it would have been a more interesting evening than that campus is used to, and the hall filled up with local beats and curious students. I suppose there were psychology majors thinking of it as a field trip . . . Felicia Borden ('the most authentic woman voice of the late school' — a poster attributed this to Henry Miller) took off her trench coat to show a black sheath with sequins . . . Kenneth Kant, the third poet, had been arrested in San Francisco for petty larceny and narcotics violation. Grand applause . . . The nearly stated, the barely concealed question in the air was, 'Why do we have to go to San Francisco to be beat; why can't we be beat right here in Ann Arbor, Michigan?"" Some group should be challenging torpor with that question in every American community. Among the contributing poets to The Wolgamot Interstice whose work I know are Donald Hall, James Camp, W. D. Snodgrass, and X. J. Kennedy.

The members of the Society learned that John Barton Wolgamot was in New York, living above a small movie house, which he may own. A delegation of two members went from the Wolgamot Society to discover him and offer homage. At the door of his residence they halted, hesitated, then turned back—to preserve their myth. (Admirers of John Barton Wolgamot, reveal yourselves!)

I first learned of ONCE when Roger Reynolds wrote me, and the publicity started coming, far-out to begin and farther out each season. For 1964 a real nude on a bar, head against the cash register, behind her under hats the four inexpressive leaders of ONCE. Blown up to wall-size in *Police Gazette* pink a collector's item. I received it fanfolded, to be opened gradually. This year a packet of bubble-gum cards, program material on one side to be shuffled into order before reading, inexpressive ONCE faces on the other side. Some receive the publicity with delight; some think it vulgar.

The local music critic reviewed each program of the first ONCE Festival, to sold out houses, his horror mounting to the apocalyptic evening when LaMonte Young, brought from New York, dropped the guillotine on audience expectation. The critic has never returned. With each season the audiences, continuing to pack the available space, have proved less capable of shock and more involved. The university School of Music, though dodging outright combat, withdrew approval,

(Continued on page 33)



Photo by Marvin Rand



Hal Phillips and Associates

Public Relations

July 14, 1965

Dr. Ralph Richardson, President Los Angeles Board of Education 450 North Grand Los Angeles, Calif.

Dear Dr. Richardson:

The Dodge House at 950 N. Kings Road located on a  $2\frac{1}{2}$  site is a monument of historical and architectural significance and is owned by the Los Angeles Board of Education. It has been declared surplus property. A fair price minimum bid for the property was set at \$778,000.

The area is surrounded by other properties which have been rezoned from R-1 to R- $\mu$ , and a veritable canyon of apartment buildings are growing in the once beautiful residential area.

In the midst of all this stands the casis of the Dodge House, with its magnificently landscaped gardens. Many civic minded groups have protested the possible demolition of this restful landmark.

The Sephardic Jewish Community and Brotherhood of Los Angeles is anxious to buy the property at the fair price figure of \$778,000. It agrees to maintain the historic Dodge House for use as classrooms for their Hebrew school, Sunday school and adult education program. It would also maintain the existing property landscape, removing only such portion as may be necessary to some day build a Temple for worship. But the very idea of maintaining the landscaping is indigenous to the whole concept of the use to which the property will be put. Such use would be applauded by those now protesting.

The organization had submitted an informal bid to the Board's real estate section on June 15, including a cashier's check for \$10,000, unaware of the contemplated auction. The check was returned with a form to file a formal auction bid. Deadline for bidding was set for August 30.

However, this organization cannot compete with speculators who may buy the property at a higher than fair market price in order to tear it down and squeeze as many apartment units on the site as the law will allow — with a minimum number of parking stalls.

The Sephardic Jewish Community is proposing to perform an important task for the city, county and state by converting to educational and religious purposes this majestic monument destined for oblivion if only dollars are a consideration.

According to news reports, the board of education has profited from its Dodge House purchase. The board paid \$68,000 for it in 1939 and sold pieces in 1950 and 1954 for \$146,060. Now, the Sephardic organization is willing to meet the fair market price and thereby help the board of education fulfill its fiscal obligation to the citizenry.

But there are esthetic considerations to be weighed against

To get more dollars for this property at the expense of forever losing an historic landmark and a piece of natural beauty would be wrong. It would be inconsistent with the public good in the long run. Too many urban areas are being overbuilt now and every opportunity should be made to preserve natural beauty within the framework of reasonable economics. Here is a reasonable opportunity.

The board of education, if it allowed the sale to the Sephardic Community for a fair price rather than subdividers for an inflated price, would still be continuing an educational function in making available the facilities for the organization's various school functions. It would be important not only to this significant segment of the Jewish Community who will be served directly, but to all of the

citizenry. The area would again become a showplace, a thing of beauty for our community.

Rabbi Jacob Ott, spiritual leader of the Sephardic group, Aron M. Cohen, its president, and other leaders in the organization, would be very pleased to meet with you and other board members and officials to further discuss this matter and to indicate the fiscal responsibility of the group to undertake this venture.

I earnestly hope that you and the board can act quickly on this vital matter so that the auction may be forestalled and the Sephardic Jewish Community bid accepted.

> Sincerely, Peter Grant Vice President

> > July 29, 1965

13 OARD OF EDUCATION CITY OF LOS ANGELES 450 HORTH GRAND AVENUE / LOS ANGELES 12, CALIFORNIA

OFFICE OF CHARLES REED SMOOT

Mr. Peter Grant 1801 Avenue of the Stars Gateway West 921, Century City Los Angeles, California 90067

Dear Mr. Grant:

Thank you for your letter of July 14, 1965, addressed to Dr. Ralph Richardson, President of the Board of Education, relative to the possible sale of the property located at 950 North Kings Road, sometimes known as the Dodge House.

This letter was referred to the Building Committee of the Board, and was thoroughly discussed by both said committee and the Board of Education. The Board is sympathetic to your objective, but is required by law pursuant to Sections 16051 and 16055 of the Education Code of the State of California to take bids when selling real property.

These Sections of the Code provide in summary for the adoption of a resolution by the Board of Education containing the terms and conditions of the proposed sale, the publication of said resolution in a newspaper of general circulation once a week for three consecutive weeks, and the posting of this resolution in three public places. The resolution sets the date for receiving bids, and after the required publication, bids are received at an open meeting of the Board, and if the property is sold, it must be sold to the highest bidder.

It is quite clear that the school district cannot legally weigh esthetic considerations against dollars that accrue from the sale of real property as you have suggested. However, the dollars that accrue from the sale of real property are of course translated into educational benefits.

Mr. Burns, our Director of Real Estate, informs me that there is an inaccuracy in the last paragraph on page one of your letter, which I am sure was entirely unintuntional. He tells me that a letter was written to Mr. Morris Angel, Vice President, Sephardic Jewish Community and Brotherhood of Los Angeles, on May 14, 1965, which was several weeks prior to the time the Board of Education adopted a resolution to sell said property, informing him of the bid procedure. Furthermore, Mr. Burns informs me that Rabbi Jacob M. Ott was in his office twice, and the matter discussed with him two or three times by telephone prior to the adoption of the above mentioned resolution by the Board, and that he was advised through these conferences and telephone calls of the bid procedure for selling real property and of the contemplated action by the Board in offering this property for sale through the bid procedure.

Sincerely, CHARLES REED SMOOT Chairman, Building Committee It is a rare occasion when a professor on the faculty of a great university presides at the execution of a historical landmark. Yet at the meeting of the Los Angeles School Board on July first Dr. Ralph Richardson, professor of speech at UCLA was in the chair and voted with the other members to put the Dodge house up for sale at public auction on August 30th.

The minimum bid acceptable is \$778,000 for the 23/4 acre property, and the interest of the board in the land speculators as against cultural heritage is clear in the way the notice of sale is phrased: "This property lies within the heart of one of the finest high rise apartment and condominium locations in the western part of Los Angeles County adjacent to the Sunset Strip. Considerable construction is now under way in the area including several high rise buildings. The property is easily accessible to Hollywood, Beverly Hills, Westwood and Wilshire Boulevard. It is approximately ten miles west of the Los Angeles Civic Center."

Of the fine Dodge house, they have only these words: "The property is improved by a 16-room two-story reinforced concrete home having approximately 4497 square feet of floor space on the first floor and approximately 2230 square feet on the second floor plus an approximately 796 square-foot concrete basement together with a 3-car garage. The property is beautifully landscaped with a large number of unusual and outstanding trees, shrubs, etc." (I have taken the liberty of correcting the mistakes in grammar and punctuation in these excerpts from the Board of Education's notice of sale.)

When members of the Cultural Heritage Board of City of Los Angeles, the Preservation Committee of the A.I.A., the Architectural Panel and Los Angeles Beautiful asked for a delay in putting the house up for sale, Arol Burns, the board's director of real estate, said in opposition, "We have to strike while the iron is hot." Mrs. Georgiana Hardy, a board member, and known for her Sunday television program, "Books," said, "We might lose our buyer if we extended it."

When a suggestion was made by preservationists that the land on which the house stood be reserved and the balance of the acreage sold, Mr. Burns said, "If you cut it up you depreciate the value . . . The board can't do anything that would reduce the value and I think this would."

Mr. Smoot, a contractor on the board, said, "I don't think it's that great a work of architectural

art." And it is Mr. Smoot who has the vote, not Lewis Mumford, who wrote: "Examples of his (Gill's) work are so few that their preservation should be a matter of national concern and local pride."

The vote is also Dr. Richardson's (he was a man who gave promise of bringing cultural enlightenment as well as political liberalism to the board) not that of his colleague, Dr. Abbott Kaplan, chairman of the California Arts Commission of UCLA. Dr. Kaplan wrote: "In this city which has comparatively few historic buildings of architectural significance it would be a great pity if the Dodge house were not preserved."

One board member (Mr. Chambers) explained the decision kindly to a few preservationists: "The legislative feeling is that the architecturally-oriented are on the fringe." The word "lunatic" was made all the more conspicuous by its absence.

"The Dodge house is irreplaceable," says the Cultural Heritage Board of the City of Los Angeles. But to the Los Angeles School Board it is just a "16-room improvement" on "one of the finest high rise apartment and condominium locations."

By the time you read this the fate of Dodge house will probably have been determined. The denouement approaches. Sealed bids for the purchase of the house and its  $2\frac{3}{4}$ -acre, park-like setting are to be opened by the Los Angeles Board of Education on August 30.

An astonishingly effective three-year campaign under the generalship of Ray Girvigian, preservation office of the Southern California Chapter, A.I.A., has staved off destruction of the house long past the most optimistic predictions. The Board of Education, which owns the reinforced concrete house but has refused to recognize or be swayed by its irreplaceable educational value, must be amazed at the staying power of Girvigian and his troops — and mystified at the energy expended. On the other hand, the actions of the board too have been mystifying. It has stubbornly adhered to a course of action which, conceivably for a total advantage of \$1, will result in the destruction of an internationally esteemed landmark in the development of American residential architecture.

It's a morbidly fascinating story. The letters on the facing page tell the latest chapter: Unbeknownst to Girvigian and others attending the July meeting, an offer to buy the house at the \$778,000 figure had already been made to the board by the

Los Angeles Sephardic Jewish Community and Brotherhood. (The offer was not in proper form and the group was requested to re-submit it.) However, if, as there doubtless will be, there is a bid from a highrise apartment developer in the amount of \$778,001 (or a less suspicious \$800,-000), the board must accept it as the highest offer. Mr. Smoot points out the legal requirements of the competitive bid system in his letter, but he fails to mention that the board has an alternative course. The board at this point — and even after bids are open - can still sell the property to another governmental agency without pursuing the competitive bid system. Girvigian has proposed to the Los Angeles Cultural Heritage Board, a governmental agency, that it act as purchaser for the Sephardic Jewish Community. The Cultural Heritage Board has approved the proposal subject to an opinion as to its legality. (If it isn't legal it should be made so.)

The Board of Education has the legal right to reject all bids by fiat, if it chooses. And, assured of the price established by its own appraisers, the board has the legal and moral right to reject the bidding system. It can postpone action on the bids, until the proposed purchase by the Sephardic Jewish Community through the Cultural Heritage Board has been looked into, if it chooses. It can now, on its own terms, save the Dodge house, if it chooses. But will it?

In a letter to Dr. Richardson, Dean Sam Hurst of the USC School of Architecture reminded the board president that "we were told to go and find a suitable person or institution willing to acquire and preserve the house. This evidently has been done and now we are informed that legal requirements regulating the School Board's activity make it impossible to deal with such a party, unless he should be high bidder . . . At no time has there been such great awareness . . . of the importance to cities of preserving and enhancing their inheritance from the past . . . I believe that every institution and agency of government intrusted with public programs must be held accountable in the public view for its actions in respect to these cultural values."

In anticipation of the worst, meanwhile, a documentary film of the Dodge house is almost completed, written by Esther McCoy, directed by Robert Snyder and financed by a \$2,500-grant from the Edgar Kaufmann Foundation and donations from other concerned groups. E. McC./D.T.

#### **CLAIRE FALKENSTEIN**

Photos by Julius Shulman

Claire Falkenstein's "Sculptured Water" was commissioned by Charles Luckman and Associates for the new 28-story California Federal Savings & Loan building on Wilshire Boulevard and Hauser Avenue in Los Angeles. The welded copper and Venetian chunk glass fountain stands 14 feet high, is 45 feet long, 30 feet across at is widest with a cantilever of 10 feet designed in the form of a cresting wave.

No newcomer to the art scene, West Coast sculptor Falkenstein has held 23 one-man shows here and abroad, participated in 47 major international exhibitions and has executed commissions for architectural sculpture in various parts of the world. With this background of international acceptance, Miss Falkenstein was totally unprepared for the public's reaction to her most recent and ambitious project. Soon after the installation and unveiling, Falkenstein found herself at the center of a maelstrom of heated controversy.

Public opinion unfortunately is provincial, usually negative and always powerful. Here it almost occasioned the removal of the fountain, despite critical acclaim, e.g. Katherine Kuh, Saturday Review art editor, who wrote that "this vast, mad jungle of copper, bronze, glass and hissing water . . . has a twisting, reaching enveloping life of its own. It seems to grow organically before our eyes, vibrant with some inner explosive force. Wilshire Boulevard is full of modern sculpture ranging from trivial nonentities to the inevitable Henry Moore, but nothing can approximate the daring scale or the imaginative vigor of Falkenstein's Sculptured Water."

Venetian glass chunks are incorporated as punctuation marks in the maze of copper elements—they are contained by pushing them into a pocket of structure and are held by compression. "Glass," said the sculptor, "has a gem quality. The use of glass in my structure goes to a deep, human need —for richness, for the brilliance that a gem quality gives.

"Water coursing over the glass adds brilliance and the color reflection from the chunks seems to extend into the water. They are concentrations of light—exciting concentrations of happenings for the water to play with. Human sensibility is provoked by this color transparency, the factor of light is dramatized, light itself comes into play—spacelight. I'm using structure as against volume, solid volume, opaque volumes and it really expresses our thinking about matter, about atomic energy, the activity within this structure—rather than the solidity of a volume displacing space."

Falkenstein believes that we must abide by our times and never be afraid to speak in terms of our own contemporary feelings. "Every moment of our existence is new and I think there are certain eternal values, certain qualities, and certain needs which are eternal," she said.

"There is so much newness to absorb into this timelessness. This is what some people are so against," she concluded, "with all their anachronistic words. We cannot be afraid to speak in terms of art in our times, we have to say it over and over again. When one thinks about all the knowledge of matter and the feeling of materials which exist, I mean our knowledge of them, we can no longer accept anything at its face value. We have to penetrate it for qualities that reveal themselves through penetration. That is the reason I don't think my work is abstract. My sculptures are not abstractions they are penetrants into natural structure."

Betje Howell











BY A. E. PARR Senior Scientist
The American Museum of Natural History

Since a large part of the input into our minds, from the day we are born, comes from the perception of our environment, it would be entirely illogical to assume that our surroundings do not have a great deal to do with the development of our mental powers, patterns and prowess. The presence and importance of such influences emanating from the milieu is borne out by all evidence available from studies of animals under controlled conditions, from human experiments with artificial sensory deprivations, from psychiatric experience, and from psychological, pedagogic and sociological observations of human behavior. The merits of the work already done are great, but the sum total of precisely defined information is very slight—barely sufficient to warn about the dangers that may lurk in the perceptual habitat, but utterly inadequate to establish usable guide-lines for those who design our environments.

The designers, on their part, have contributed to the deficiencies by their failure to live up to the requirements of their oft-declared high purpose of embracing psychological problems, as well as the physical ones, in their efforts to provide for our needs. These sins of omission seem to stem from a combination of negligence and arrogant assumption that the knowledge needed for the proper environmental care and feeding of men's souls is already at the designer's command by virtue of his intuition. The devotion of modern architects to the study of the physical properties of materials, and of structural features, is well known and universally acknowledged. But it is difficult to find any evidence of equally vigorous encouragement, promotion or sponsorship of investigations into the stresses of the mind that their own designs might create or alleviate. Such matters have been left to artistic conviction without benefit of research, perhaps in a subconscious and mistaken fear that knowledge of the dynamic principles of harmony and pitch might hobble a composer's creative genius.

An attempt has been made elsewhere to summarize the shortcomings of the current situation and outlook, the dangers that may be concealed by our ignorance, the logic of such evidence as does exist, and the pressing need to obtain applicable knowledge of environmental psychology by rigorous research on a vastly greater scale than has previously been urged and supported. But it is not enough to set a goal for increased effort. We also need a strategy and tactics for its attainment. It is the purpose of the following remarks to attempt to offer some tactical suggestions for a first approach toward the achievement of the over-all aims of our inquiry. It is hoped that the reader will bear in mind that even the sum of all tactical measures can never present the neat, compact and complete intellectual structure of a statement of faith and final intent.

Valid conclusions about the direct influence of the inanimate environment upon human feeling, thought and action demand that very careful distinctions be made between spontaneous and contrived or coerced behavior. As a ridiculously obvious example one may mention the fact that the flow of traffic in a one-way street is no indication of a directional spell cast by architectural configurations. Unfortunately, the situation is only very rarely as simple and evident as this, and very painstaking analysis and controls will often be required.

The scale and complexity of urban existence make it clear from the start that neither field observations nor experiments, alone, will suffice. Both must be combined. It is impossible to evaluate a single factor without control of the others. It is equally impossible to feel sure of having discovered all the factors, and their manifold interactions, without observations on the full scale on which they operate in "real" life.

In order to apply experimental results to the understanding of uncontrived behavior, and in order to design experiments for such purposes, it is necessary to determine the form and dimensions of space in which an individual normally interacts with his environment when not constrained by experimental conditions. Two magnitudes of space are involved.

Territory is the space which a person, as an individual, or as a member of a close-knit group (e.g., family, gang), in joint tenancy, claims as his or their own, and will "defend." There is a considerable literature on territoriality in the animal kingdom, and some, but very far from enough on human territoriality.

Orbit is a term I use to define the much wider concept of the space through which an individual habitually or occasionally roams. The orbit may contain two or more territories (e.g. home, office) in addition to all other space traversed or only irregularly occupied by the individual.

Both territories and orbits have to be analyzed in considerable detail with regard to frequency and duration of tenure or transience in their various sectors, and to the freedom or restraint of the various senses in the perception of the environment. On a path traversed exclusively by automobile, vision offers virtually the only channel of sensory contact with the exterior surroundings, in a situation that is actually very similar to the contrived circumstances of certain experiments in animal psychology. But it would be a reckless oversimplification to assume that the only distinction that needs to be made would be the separation of transients by car from residents on foot or in rocking chairs.

An investigation of orbits and territories is not merely essential to other studies, it also involves interesting problems and possibilities of its own, of which some may be mentioned here.

Not long ago stores and office buildings were the joint occupants of a central business district in most cities. The wives did an important part of their shopping in the district in which their husbands worked, made their purchases, and had their meals away from home. The orbits of husbands and wives were largely identical, and each was fully acquainted with the territories of the other. The automobile and the suburban shopping center have put an end to this.

Although the rapidly spreading new pattern has been remarked upon by many commentators, quantitative records of the attending behavioral changes seem woefully lacking. Data should be gathered on the age, sex, income level and occupations of the individuals, and on the type, size, and environs of the urban communities in which the orbits of housewives and children are separating more and more from the orbits of husbands, single women, and "working" wives. Comparisons between cities and metropolitan regions now at different stages of technical progress and industrialization might help us to re-

construct the recent past in places where it is already too late to obtain a clear picture from the records. The history of our adjustments to changing circumstances has a momentum of its own, and a comprehension of days gone by may be quite essential for an understanding of times to come

Included in the new order of things is also the intriguing phenomenon of a reversal of orbits that may be brought about when large business concerns move their offices into remote, rustic isolation, while drawing most of their workers from distantly surrounding towns and cities. Does the work-a-day ambience of green land-scapes increase or reduce the appreciation of urban surroundings, and the need for week-end escape? Is there, or is there not, a positive correlation between preference for office work and preference for city living? It is time to find out.

In an entirely free relationship increasing uniformity of surroundings may conceivably affect territory in entirely opposite ways, depending upon circumstances and personality. The individual might roam over a larger territory in search of satisfactions that are more thinly spread through environment, or the reduced awards of venturing might, instead, cause a confinement of activities within a shrinking area. Factual observation of these reactions would be of great practical and theoretical interest, particularly if the data would permit correlation with psychological traits

In adults the dimensions of territories and orbits are commonly set by practical considerations and do, therefore, not represent unfettered responses to the environment. But in children and animals the behavior is likely to be predominantly impulsive, clearly reflecting their spontaneous reactions to circumstances. A study of the extent of territory in relation to density of perceptual inventory among children and the higher animals would, therefore, be of great interest. A special aspect of this inquiry might also take the form of an analysis of the proportions of their free time that children will voluntarily spend indoors and outdoors in relation to indoor and outdoor perceptual inventories.

Many of the factors involved in environmental psychology will only manifest themselves in circumstances that offer room for experience, response and choice of action on a scale that it would be physically and economically impossible to duplicate under experimental conditions. The refinement and evaluation of cinematic and other techniques for the creation of simulated experiences are, therefore, an essential prerequisite for the conduct of a well-rounded research program. Such methods are already used in testing the psychological aspects of highway design, and for other special purposes, so a good start has already been made in the development of devices and procedures.

Simulation is not merely an inferior choice dictated by practical necessities. It also offers very decided advantages over "real-life" observations. In the simulated situation it is possible to concentrate upon one variable at a time, eliminating the others, or holding them constant. Mock surroundings can be altered by simple retouching, without demolition and new construction.

Film footage may make it possible to obtain quantitative expressions for responses that can,

otherwise, only be qualitatively described and subjectively assessed. These are only some of the very positive benefits that can be derived from the use of simulation. On the debit side of the ledger is the need to exercise great caution in appraising the responses to counterfeit experience as indices of the reactions and the behavior that can be expected in real situations. But, since application is the final test of a method, the evaluation of illusion versus reality is likely to embrace research projects with an independent value of their own. There is, however, one indispensable facility which still remains to be acquired before environmental psychology will be ready to tackle its most important research problems. That is an entirely enclosed, but internally completely unobstructed space.

The structure that is needed is one on the order of a hangar, a motion picture studio, or an exhibition hall like the largest unit of the Federal Science Pavilion at the Seattle World's Fair. In marine biology, atomic physics and other sciences where facilities of unusual size and expense are needed it has been found practical to have the facility itself set up as a semi-autonomous establishment operated for the benefit of a group of institutions of higher learning that are active in a particular field of inquiry. It should be sufficient to mention Woods Hole Marine Biological Laboratory and the Brookhaven Laboratory as examples of their kind. It would be too much to hope that the many scattered forces of environmental psychology should each be able to secure and take care of adequate facilities of their own, and the pattern of inter-institutional organization that gave marine biology its early momentum might serve environmental psychology equally well at the start. With such space available, it immediately becomes possible to launch a great variety of investigations which would, incidentally, also advance the evaluation of simulation techniques.

Many subjective and some qualitatively objective claims have been made for the mental and emotional impact of the forms, dimensions and contents of space. These assertions should be tested by actual exposure of adequate samples of individuals to extensive modifications of the interior of the research facility, with and without the introduction of various solid shapes within the inclosure. All the transformations of space and contents should be fully recorded on simulator film for comparison between the reactions of those actually present, and of others who may be made to feel as though they were.

From such general studies to specific inquiries into various aspects of proxemics is only a very short step. For example, by placing people in the reality of progressively reduced space one may observe the syndrome of responses loosely described as claustrophobia. These observations should then be compared with the physiological as well as the conscious reactions to the same series of simulated experiences of space. This might ultimately lead to the development of standardized simulation sequences that might provide a form of quantitative measurement of a person's psychological space requirements. When the basic method has been worked out it will not only be applicable to the assessment of individual idiosyncracies, but will be readily adaptable for the study of culturally or biologically determined general attitudes toward space. For environmental design it will be particularly important to study the effects of the form and the dimensions of space, as separate variables, including a comparison between contraction and obstruction of the void.

The evaluation tests and experiments that can be conducted in contained space will of necessity be limited to a scale that will not allow a direct approach to the more comprehensive problems of environmental design. The next step must, therefore, be a refinement and appraisal of techniques for the creation of simulated experiences of outdoor situations. Perfection of the means of illusion can probably be achieved most rapidly and most economically by concentrating upon the imitation of an outdoor location close at hand, regardless of whether or not the scene offers an interesting subject for other studies. But, as soon as an adequate method of simulation has been obtained, its potentialities and limitations in free application to any situation calling for study must be assessed. Among other lines of inquiry this task might involve a general study of cognitive and affective responses to simulated and to real experiences of actual cities and cityscapes.

An adequate collection of simulator films and other devices representative of city environments of all kinds from all parts of the world should be assembled as quickly as possible, but even the images of a few contrasting urban surroundings would suffice to get a research program on its way. Comparisons should be made of reactions to simulated cityscapes observable in (a) persons entirely unacquainted with the places imitated; (b) persons of the same background having spent some time in the environment shown, including, whenever possible, members of group (a) who may subsequently have visited or moved to the location; and (c) native residents. When distant locations are contrasted (e.g. Tokyo, Milan, London, New York) intercultural as well as intrasocial and personality differences can be examined. When contrasting situations belonging to the same cultural tradition and geographically near each other are available, they offer the advantage of making it possible to include actual visits in the experimental procedure.

Responses to the cityscape also find an easily recorded expression in pedestrian traffic patterns. The driver of a car is always conscious of the forces of momentum and the physical strains created by changes of speed and direction. This awareness acts as a strong inhibitor of free, spontaneous responses to environmental attractions or aversions, even when traffic conditions do not provide other compelling limitations of choice. But this does not apply to the person on foot. Pedestrian traffic patterns are, therefore, much more strongly subject to the free play of personal preferences for, or subconscious reaction to, milieu than are the other aspects of life in the street, and these patterns should be carefully studied and compared with the patterns of variation of perceptual inventories in the surroundings, with due consideration of other variables such as sun and shade and the human herd.

Any experienced traveler knows that the development of fatigue often seems to bear little relationship to the amount of physical exertion, while it is strongly influenced by the stimulating, insipid or enervating qualities of the surroundings. There are cities where we can walk all day without weariness, and others where lethargy sets in after a short stroll. The tiredness we feel at any time is a composite measure of physical toil and psychosomatic fatigue. To the extent that psychosomatic fatigue is a wasteful product of a maladapted perceptual environment it should be a task of environmental design to effect a cure and an elimination of the evil in the cities of our future. But first we must learn more about the phenomenon itself. This ought not to be too difficult.

Groups of people, particularly children, could be taken on separate trips into contrasting surroundings, while their behavior is being closely observed and recorded, with intermittent or continuing instrument tests, and with particular attention being paid to evidence of drowsiness from underactivity or genuine weariness from being overactivated. Each environment should be experienced in several different ways: with the participants enjoying complete pedestrian freedom of action; by exploration on foot but with physical action uniformly and narrowly circumscribed; by leisurely observation from a vehicle; and by simulator techniques.

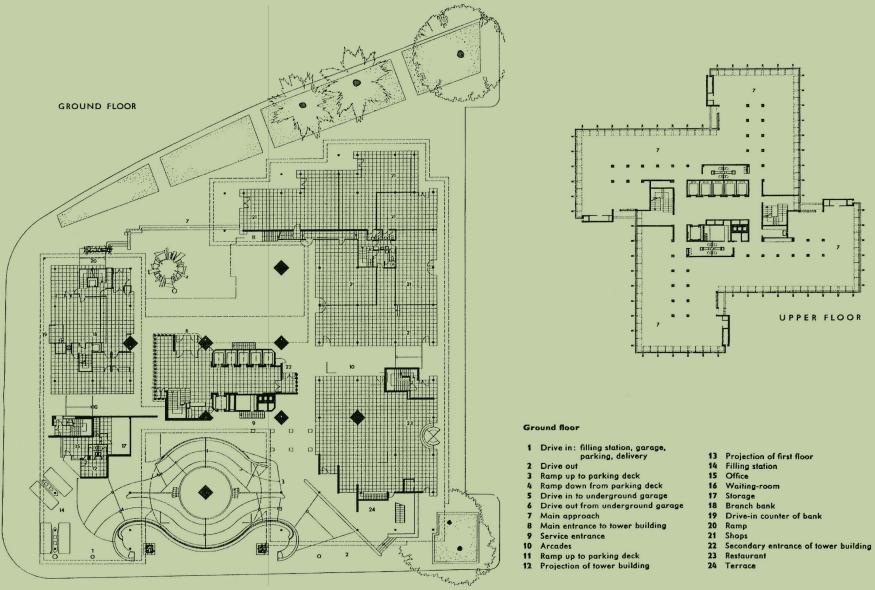
A special chapter in the study of psychosomatic fatigue might be devoted to an investigation of the psychological effects of the presence of visible obstacles, such as columns, which restrict the abstract freedom of movement without interfering with any concrete, practical need of such freedom. Architectural criticism is full of references to the desirability of entirely imaginary senses of freedom created by the proper manipulation of space, but objective psychological studies of the phenomenon are not referred to. The entire relationship between mental and practical needs for freedom of choice is crying for clarification.

If visible obstructions may produce tension, there is also reason to suspect that landmarks, directional topographic design, and redundancies in the perceptual inventory of our surroundings, may have relaxing and reassuring properties. But the claims made for the faults or merits of such features are not backed by sufficient, and sufficiently objective, research. More precise knowledge is needed for practical application to environmental design.

There are indications that a diminishing perceptual inventory causes a majority of people to increase their speed of movement, whether on foot or by car. But the phenomenon has not yet been sufficiently explored to produce results that can be taken into consideration in planning our milieu. Personality differences between the accelerating majority and the unaffected or decelerating minority should be looked into. By gathering enough data to establish, at least, a quasiquantitative understanding of the relationship between inventory and locomotor response, we would also lay the foundations for a muchneeded method of measuring perceptual inventory by spectator reaction.

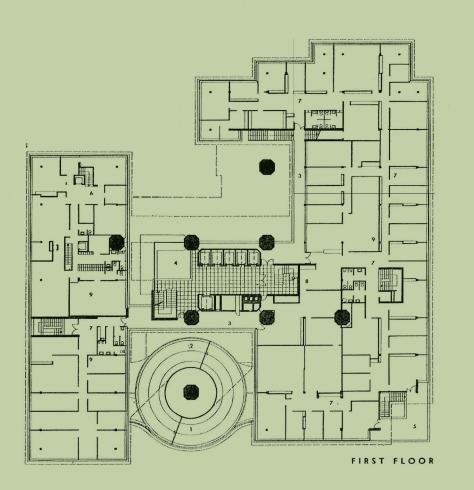
To one who has sat in the driver's seat through a highway simulator test it seems clear that our subconscious is completely persuaded by the counterfeit experience. It takes considerable effort of will for reason to regain control over our emotional responses and physical reflexes, while the "show" is still on. This gives reason to hope that a subject placed in a similar device for feigned

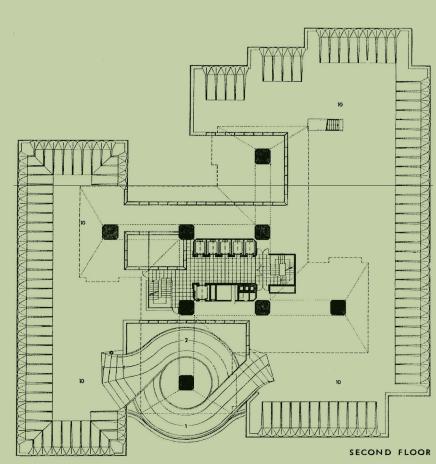




# COMMERCIAL BUILDING IN ZURICH

by Max E. Haefeli, Prof. Dr. Werner M. Moser, Dr. Rudolf Steiger, Architects. Collaborator: André M. Studer, Architect





This office tower stands on a compact, highly articulated two-story base containing shops, restaurant and bank on the ground floor and offices and parking deck on the second level. The building is designed to be part of a group of similar highrise structures forming a nucleus intended to revitalize an area of the old city of Zurich.

The reinforced concrete tower has a horizontally arranged aluminum facade with prefabricated concrete spandrel elements acting as a curtain wall and resting on a box frame supported by eight 33-foot-high columns. An open entrance court leads to the circulation core and to covered pedestrian passages lined with shops. Two interlocking oneway circular ramps serve the parking deck and the basement garage; covered outside stairs connect the three lower levels.

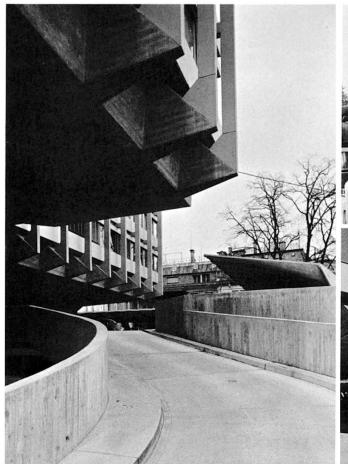
Although there is a clear separation of horizontal and vertical volumes the degree of spatial interpenetration visible makes a coherent composition of the highly contrasting individual elements. All dimensions are based on a harmonic unit system of 30 cm — the large columns are spaced 12.0 m and the small columns above are 2.4 m module.

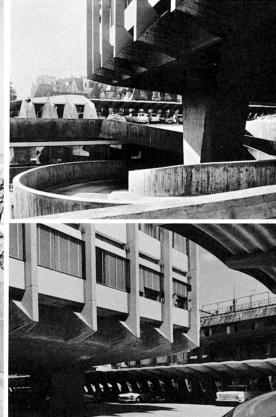
The base floors were cast in place; frame construction with prefab elements was employed on the upper floors. Tower windows have exterior aluminum Venetian blinds. Natural limestone was used for paving in the central square and elevator hall. Ceilings on the interior are aluminum; partitions are gypsum or oak veneered panels. Doors are of oak.

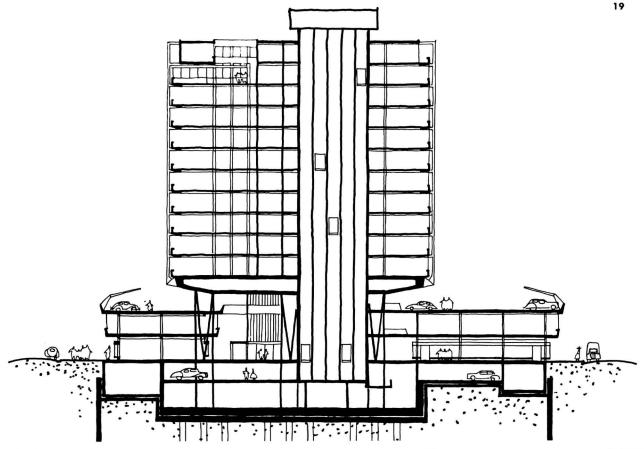




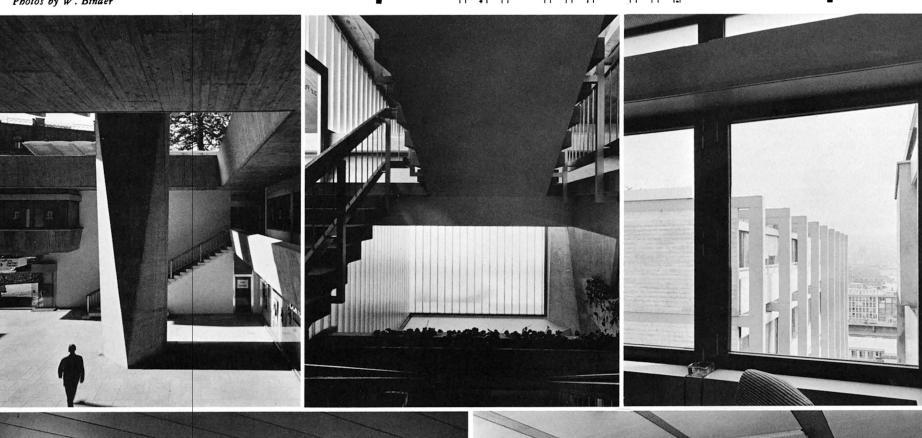








Photos by W. Binder





#### **ADVERTISING STRUCTURES**

### SULLY-OPPENHEIM & ASSOCIATES

Tadeusz Kublicki, Design Associate in Charge

These designs are the first step in a design program for Foster and Kleiser's outdoor advertising structures. Because Foster and Kleiser is the largest company in its field, we can reasonably expect its example to be followed, giving rise to hope that the outdoor advertising industry is on the threshhold of much-needed and long-overdue total redesign of its outdoor graphics.

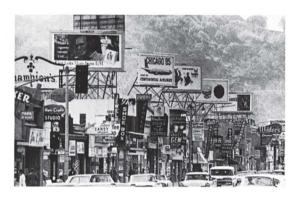
The major offense of billboards has always been their ugliness. The amount of unfavorable attention centered on the outdoor advertising industry and its structures is increasing in proportion to the public's concern with our land- and cityscapes. The situation is one that is politically, economically and emotionally charged and something has to give.

Concern with our environment is penetrating deeper and deeper into the public consciousness. There is increasing awareness that ugliness is not a necessary concomitant of growth, civilization and progress and that a visually pleasing environment need not be a thing of the past.

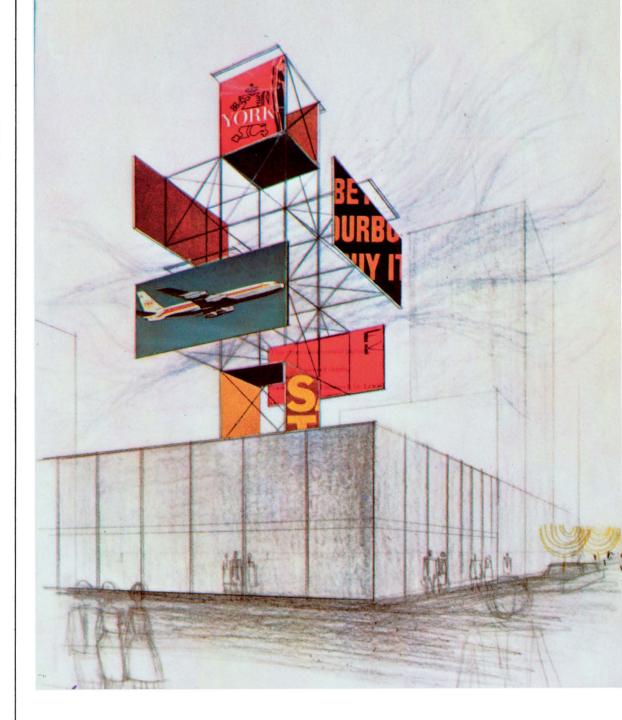
At the national level, the President has proposed legislation restricting signs within 1000 feet of federally-subsidized highways to (a) directional and other official signs, (b) signs advertising the sale or lease of the property on which they stand, or (c) signs advertising activities conducted on the premises. General advertising signs—billboards—would be limited to areas which are zoned or predominantly used for commercial or industrial activities.

These restrictions are aimed at protecting the country's scenic areas and natural landscape. The fact is, however, that only 10 per cent of the estimated 300,000 existing billboards are located in rural areas, the least traveled and therefore the least desired locations from the advertiser's viewpoint. Anti-billboard movements proceed afoot and on horseback at the local level as well. Most counties and cities have legislated signs out of residential areas, and many spirited smaller communities have banned "non-accessory" signs even from business districts — that is, signs which do not advertise goods or services sold in the building on which they are perched.

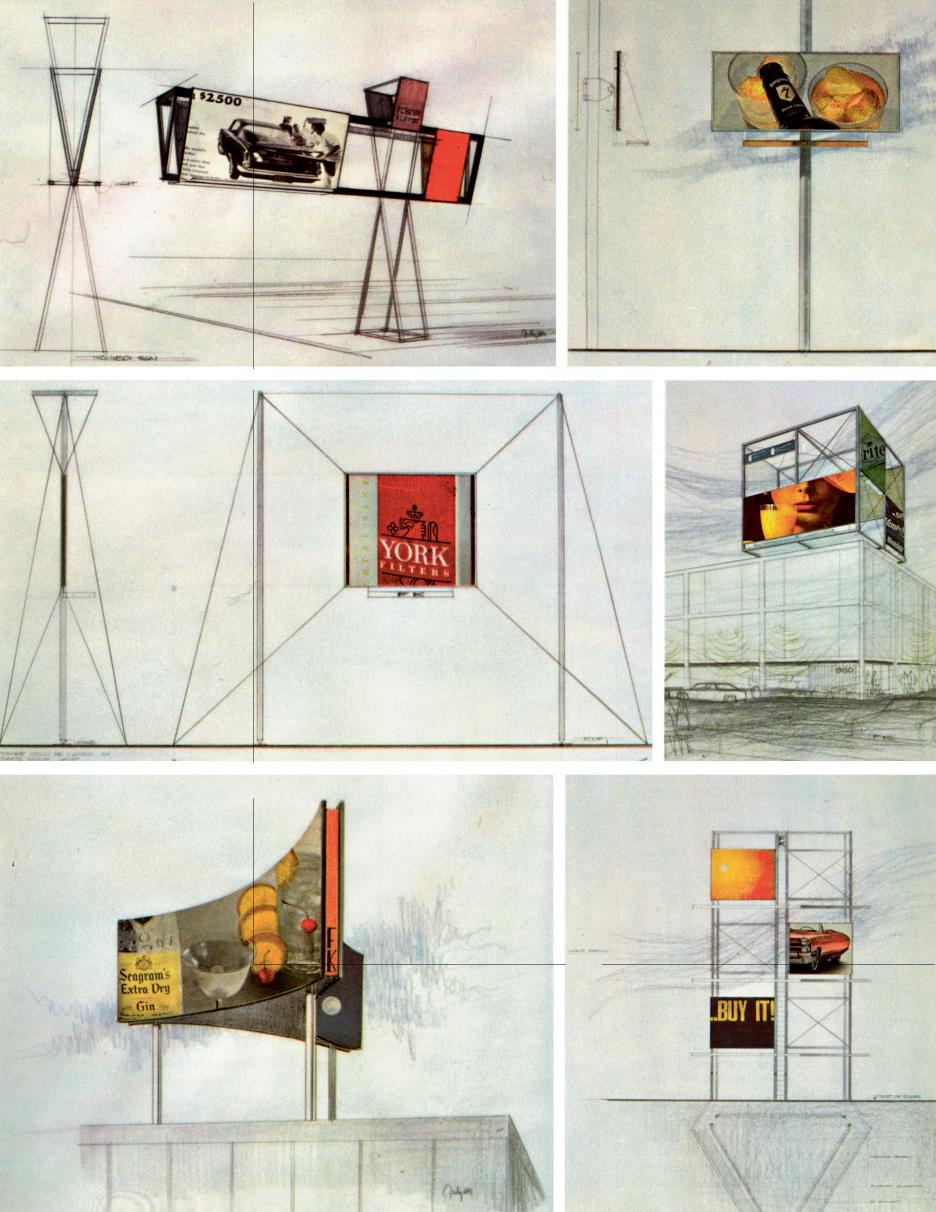
The laws passed to date have applied primarily to the erection of new billboards rather than to the abolition of existing structures (and where existing signs are affected owning companies have been given a period of years to comply). Still the handwriting is on the wall.



It was at this point that Sully-Oppenheim took the initiative, proposing to Metromedia, parent company of Foster and Kleiser, that a design program be undertaken aimed not only at stopping the increasing attacks by groups and communities determined to abolish outdoor advertising out of hand but one which would create positive acceptance.







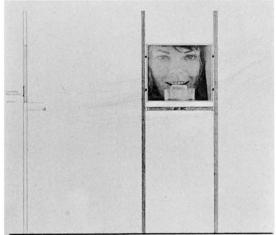
Robert Sully commented, "Explaining the reasons for doing what was done in any design program is usually difficult and there is a tendency to begin with great phrases about the art of design and the spirit of the designer. Here it really boiled down to one simple fact: the signs were ugly.

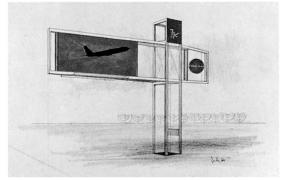
"The astounding thing is that the obvious answer was before the industry always: to design structures, frames, lighting with a better understanding of graphics so that the billboards are in reasonable relationship with the architecture and the communities in which they stand."

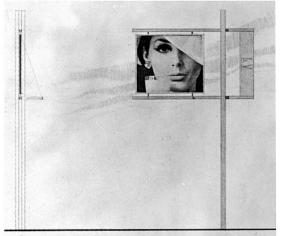
Sully's proposal found ready acceptance. Ross Barrett, president of Foster and Kleiser, too recognized the need for re-design. "The interest in beauty — the natural beauty of the countryside and the designed beauty of urban areas — is not a passing fancy. It is the outgrowth of the maturing culture of America and it will be more dominant in the thinking of the future, not less dominant. We must open our minds to the possibility of outdoor advertising taking new forms with regard to size, design, materials and location."

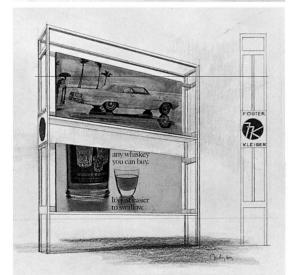
Because of the client's multi-million dollar inventory, the program required that the display area of the billboards conform to the standard 12' x 25' rectangle of the industry. All other geometric and freeform shapes were forbidden. Barrett offers hope that this stifling restriction may also be abandoned. Speaking before the Outdoor Advertising Association of America, he said last month, "We need new design thinking and new creativity with respect to size and form of our structures." Pointing to the more than 800 urban redevelopment projects now in progress, he said, "These redevelopment areas . . . are not about to re-introduce a lot of old-style outdoor graphics into this new environment . . . it is our responsibility to come up with the designs and the materials and the sizes which make our medium fit this new environment; enhance it, if you please, rather than detract from it."

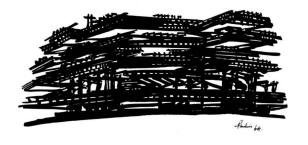








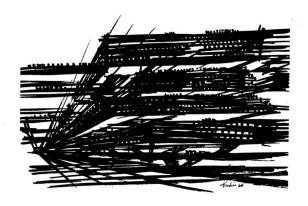


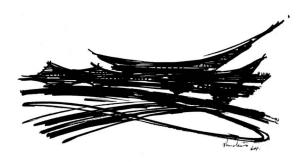


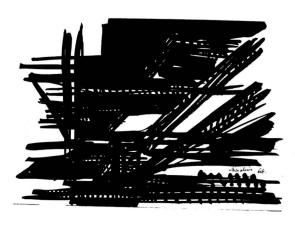




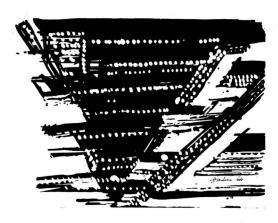














# THOUGHTS ON URBAN DESIGN BY MARTIN PINCHIS, ARCHITECT

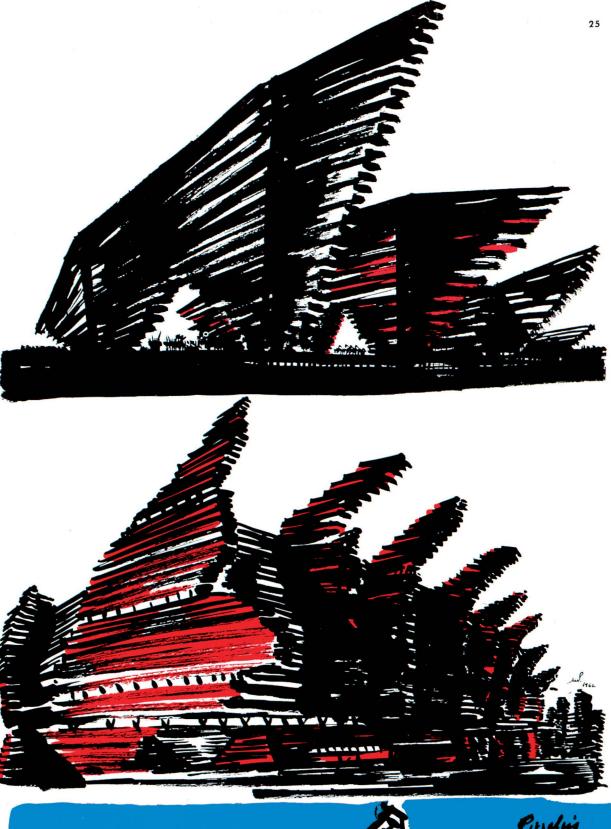
You have to take into consideration that the city drawing and the architectural drawing have as their object cities with sometimes millions of inhabitants. It is not possible to do like Mallevitsh, and to repaint a black square on a white background in order to "liberate art from the useless weight of the object" because architecture has concrete purposes to respect. Incidentally, you have to consider the fact that a drawing must not be a simple image but rather a clear suggestion of the notion of the city. Nello Ponte summed up this tendency by saying that "the liberty of the form in respect to the objective appearance does not mean in any case a renouncement of a more profound and intimate reality." Still, in order to obtain a correct representation in a drawing it must be remembered that architecture is in many aspects an abstract art. The intellectual process which animates the architect, the impulse which helps him decide upon his plan is simultaneously materialized on the paper, drawing-idea. The graphic registration must be spontaneous, fast, honest, and realized by a well-trained hand. The hand must translate at the very same moment of its perception the visualized solution exactly the way the abstract painter

Any hesitation helps to lose the contact, ideadrawing. The ideas may be excellent but in order to make them understood they must be expressed with force and courage.

By analyzing the creative process we see that after thousands of years of search in painting and in architecture—these two disciplines have taken sometimes separate roads - have been united in our day by common abstract conception of the outside world. The new discoveries in composition, esthetics and color handling, multiple point perspective and others which occurred between 1860 and 1960 have accelerated the art process. In the general effort of creation, painters have been the most courageous in breaking with obsolete traditions of the past. By so doing they scouted the advance for architecture and art in general. Piet Mondrian sketched the ideological preamble of the Bauhaus with his "Facade 1912" or "Composition with Lines 1917" well ahead of its founding in 1919. Gideon shows us how Aalto's realization was influenced by Miró and Klee. Closer to our time action painting is spreading its influence in the art of our century, abandoning squares in favor of the hyperbolic vault. Even so, Michel Seuphor considers this "an enormous bluff". In our time Hartung, Soulages, Motherwell, Kline are influencing contemporary architecture with their vaults and tachistes movements.

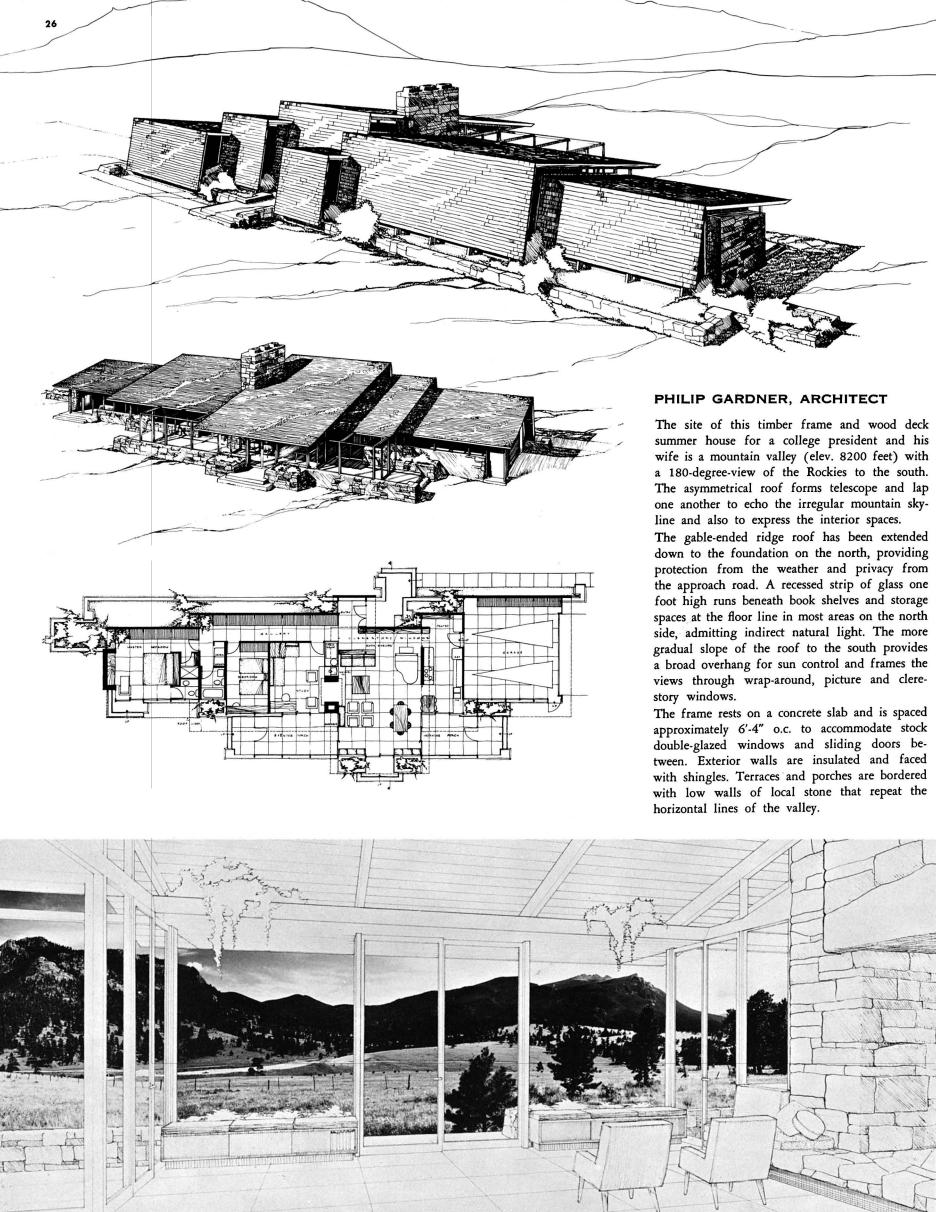
In comparison with experiments in painting, experiments in city planning and architecture have been slower to be formulated, longer to last, and more difficult to be changed. In city planning, the Continental supporters of the Garden City are continuing to support this theory, while its initiators on the other side of the English Channel abandoned it long ago. Certainly the Buchanan report and the works of the Steering Group could not have been liked in their own country by the group of chlorophyllists who have built the old New Towns of England. Everybody cannot be satisfied.

In comparison with Europe the situation for American cities was made even more difficult by the idea that the car, the radio, television and the other mechanical inventions could replace the benefits of human contact. This has brought about the dissolution of the cities and a group of excellent



town planners are working through the American Society of Planning Officials to make up the time lost. The centers of Chicago, San Francisco, and many others are growing a new skin. In their skyscrapers and freeways which surround them — a little too closely — some see the "City of Tomorrow." But the city must be reconstructed on a new foundation. There is no alternative. The principle that the goal should be a regional pattern which provides for a number of urban centers each with its own industries, its own educational, cultural and recreational institution facilities and a balanced population of various income levels and backgrounds remains perfectly valid, not only for America but the whole world. The architectural forms must derive from the new city planning. The forms created by the geometry of the Bauhaus and CIAM are no longer sufficient. "Less is more" has been a good defense against bad taste. Just as the rectangle brought monotony, so freeform misunderstood can bring disorder. The freedom to design as one pleases carries with it a responsibility to design carefully and well.







SCULPTURE GARDEN BY ISAMU NOGUCHI





Sculpture in foreground by Antoin Bourdelle

Facing page: "Khmer," bronze, about 5 feet by Isamu Noguchi





This garden for sculpture adjoining the National Museum of Israel in Jerusalem is itself a sculpture. Landscape sculpture rather than landscape architecture, if you will.

To work with nature as with artistic creation is always a process, improvisation is present no matter how much one tries to foresee; difficulties as well as unforeseen clarifications arise to dismay or delight us. I feel I owe many apologies and am grateful for the patience of all concerned. Patience and understanding as well will be demanded in the future of those who direct the use of this garden. It is a setting or stage where the disposition of sculpture will help define its purpose—to enhance its drama, that is—as a living experience. But I believe the emotional impact of the garden is clear enough even with-

out the addition of more sculpture. The emotions aroused will no doubt differ. My own feeling is that here is consciousness of the earth upon which we stand. It is free, open—a place of release. The great walls do not limit possession. They are mounds within the general landscape from which they rise and to which they return. They are like the hills of Judea; like the wings of prayer touching the sky. The sea of stones so characteristic of these hills lap into the garden and coalesce in the crests of the giant arcs. The enclosures they form are not exclusive, only definitive in a periodic or relative sense. The big platforms of varying heights and sizes are not bases for individual sculptures. They are like rooms without walls, in the open. One or more sculptures may be placed upon them to form compositions. They are a place to rest and a device that overcomes the difficulty of a lack of definition in a curved area—plus the practical matter of supplying level islands for sculptures

with or without bases. Bases for particular sculptures will no doubt come. Indeed, many precast and movable bases are in supply, to be used mostly in the more geometric terraced areas where the more conventional concept of sculpture resting upon the artificial horizon of a base will prevail. But where the garden is defined by the great arcs the horizons will seem like the contours of the earth. May I say that I made one large compromise in acquiescing to the donors insistence that the sculpture garden be self-contained and not integrated with the museum buildings as originally planned. I was led into doing a kind of architecture within the garden itself. Does this prove that I am an architect? I wonder. It may at least prove that the way it binds into the hill proves me a better sculptor than most architects.

Actually, there was never any dispute that an area of wall enclosures was needed for the sculptures which were conceived in such a framework—"studio sculptures," you might say, of the recent past, or small and intimate works which would be otherwise lost.

Two of the walled areas have been roofed over for those sculptures that should not stand in the open. This does not make architecture. Roofed sculptures, if you like, since I claim the whole garden is a sculpture.

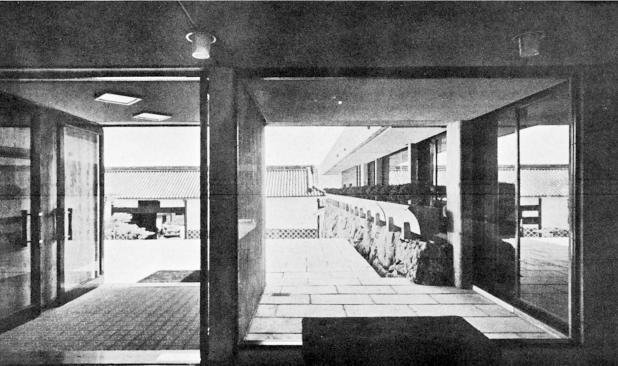
Here you have a sculpture 50 metres high, 20 dunams wide (5 acres), weighing a million tons? No, it is more than that, it is a piece of the earth itself extending all the way to China. This is what I have sculptured and one may walk upon it and feel its solidity under foot, know that it belongs to all of us equally and without limit. That it is in Israel does not make it less a part of any of us. We are all Israelis who come here and walk its slopes.

I was told that the hill was called Neve Shaanan, Place of Tranquility, that it was mentioned in the Bible. Perhaps I had a notion that I was building something in the Bible retroactively. Jerusalem is an emotion shared by all of us. It gains new meanings and it is my hope that the garden and the museum, of which it is a part, will come to be a very integral part of this new image—an acropolis of our times.





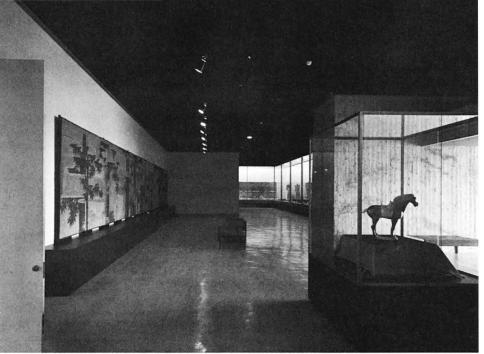




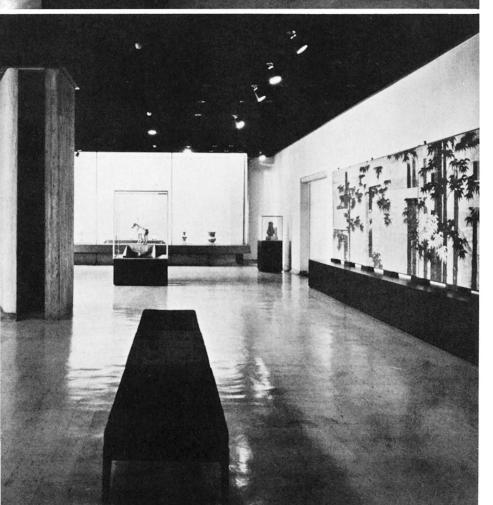
# ART MUSEUM IN JAPAN BY KUNIO MAYEKAWA, ARCHITECT AND ASSOCIATES

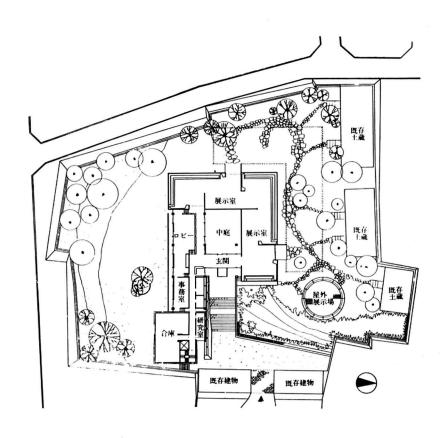
This small scale museum in Okayama, Japan, is designed to serve as a branch gallery for national art exhibitions as well as for display of its own collection of oriental art. The exhibition area is composed of square units which combine to make a continuous but diversified space for displays.

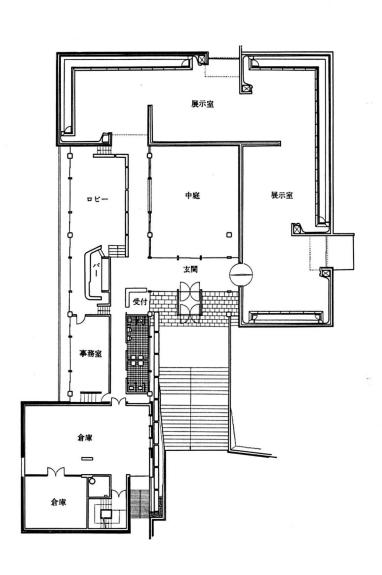
The building has reinforced concrete walls and already available precast double T slab roof units adapted for the purpose. The museum contains about 11,200 square feet in three wings — exhibition, administration and storage — with about 4,800 square feet of display area. Future additions and extensions will house reading rooms, lecture hall, service and other facilities as needs develop. Lighting in exhibition areas is entirely artificial.











Photos by Yoshio Watanabe

#### IN SEARCH OF THEORY - A. E. PARR

(Continued from page 15)

exploration of cityscapes and interiors—at pedestrian as well as vehicular speeds, controlled by the observer's own foot or feet—will react spontaneously to the psychological abundance or shortages of the unfolding visual inventories. If this hope is well founded, the relationship between contents and projection-speed of the simulator film would provide data that could be used both for the assessment of environmental design and of personality traits.

The procedure suggested in the foregoing paragraph might also become one of the means of investigating the relationship between speed of locomotion and mode of esthetic appreciation and recall. At a pedestrian rate of progress, the inanimate environment is seen, remembered and enjoyed or deplored as a sequence of static forms. With increasing speed of movement there is an increasing awareness of changes in perspectives as a continuous process, performing a choreography in which the movement itself becomes a recognizable element of form. Experiments could be made to compare the ability to recognize scenes repeated or imitated by still projection, and by projection pretending to different velocities of spectator movement, in relation to the haste or tardiness of personal progress during previous exposure to the same surroundings. Possible changes in the esthetic ratings of environmental configurations according to celerity of passage should also be looked into.

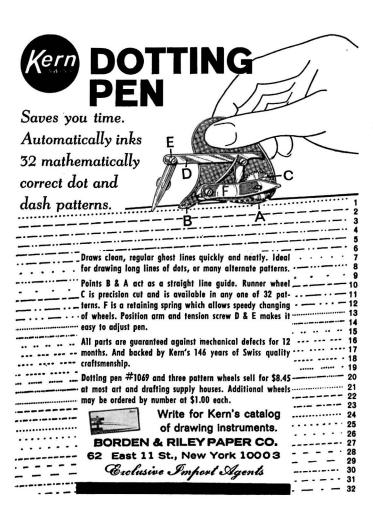
Research in animal behavior has revealed a positive relationship between mental performance and perceptual diversity of milieu. In man, only short-term experiments with reversible effects are permissible. But it would seem well worth investigating whether school records and other sociological data show any correlation with the perceptual paucity or abundance of home and territory. Conversely, inquiries should be made into the frequency of erratic and unpredictable behavior among both animals and man in increasingly homogeneous and predictable surroundings. Excursions with children at relatively spontaneous age levels might offer useful information, along with observations on behavior in enclosed and controlled space. It has been postulated that growing perceptual monotony of the urban milieu may contribute to the rise of juvenile delinquency. General statistics and

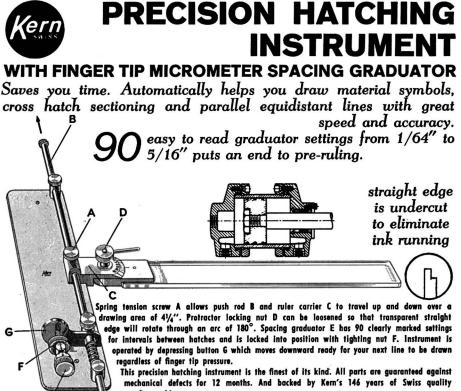
case histories should give evidence upon this possibility.

When we consider the modern simplification of forms and surfaces, the omission or removal of applied ornamentations, of exterior stairways, railings and other features that used to be commonplace, we realize that the eye level of the viewer makes less and less différence in the appearance of the view. It seems natural to wonder what effects, if any, this progressive elimination of visual clues to growing up may have upon the minds and personalities of succeeding generations.

Architectural adjustments to climate are almost universally treated as though they involved only the simple and obvious physical problems of heat, light, shade, insulation and air conditioning. Nevertheless, it seems beyond dispute that the perceptual image of a building has a lot to do with the sense of well-being it may generate. Houses and cityscapes that look cool and inviting during the hot summer, may look chilly and forbidding in winter, adding to the psychological discomforts of the cold season. The basic assumption is, of course, generally accepted and equally generally disregarded. The region around the Great Lakes, and especially around Lake Michigan is particularly rich in striking, and often highly esteemed, examples of architectural disregard for the psychological effects of extreme seasonal ranges of climatic conditions. Responses to simulated and actual architecture and cityscapes should be obtained at different times of the year, and under different temperature and weather conditions. From such observations it should be possible to gain a rational approach to the problems of climate and environmental design.

Other things permitting, the individual will choose his surroundings according to the preferences and demands of his own personality. When he exercises his choice, there will unavoidably be a feed-back from his selection to the psychological mechanism that made it. This implies a two-way relationship between mind and milieu in which the environment might well prove to be a determinant, as well as a product, of attitude and personality. A comparative study of applicants, day students, dormitory students, and graduates of romantically or functionally designed colleges, in sylvan, small-town, suburban, or metropolitan precincts, should be extremely interesting. But this is only one example of numerous special situations that invite research on the problems of environment and character formation.





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#### MUSIC

(Continued from page 9)

but this year, when no hall could be found for my Composite Lecture, supplied one under their official sponsorship: none of my official hosts stayed to shake my hand at the end.

Ross Lee Finney invited a delegation of ONCE participants to attend his Composition Seminar. We came in on them, as I saw it, like the gangsters moving in on the gents. The two groups spoke distinct idioms, almost without communication, though I thought that Philip Corner and Malcolm Goldstein, visiting composer-performers from New York, held forth brilliantly, Goldstein even going to the blackboard to delineate his method of linear script notation: the rise and fall of the line indicating relative pitch between limits, in this example of vocal music the normal limits of the human voice. Other elements of the script showed how the words should be sounded and in what relationship. In the newer conception of music all sounds have an equal validity, without being espaliered to the traditional scaffolding of fixed pitches.

At the concert the evening before, Max Neuhaus had performed Morton Feldman's The King of Denmark, playing with his fingertips on a collection of percussive sound-producers mounted on light pipe frames, music of an extraordinary softness and delicacy. He then performed Everything Max Has, Including Beforehand and Afterward, a composition attributed to Corner: rushing before the audience, his hands in black gloves, Max almost tore apart the percussion equipment and its frames, dumping the pieces into traveling boxes and cases, wrapping the more delicate in cloth containers, a display of energy, rattles, bangs, whishes, and purposive movements which the audience, pushing forward from its seats, watched with amused but undeviating attention, then applause. This is a task Max performs, it may be, several times a day, incidental to every rehearsal and performance; the black gloves belong to it, to protect his hands. Corner's composition, a scheme of instructions, gives these acts a rationale, to direct attention to them.

I raised the obvious question: in what way is this a composition? Neuhaus and Corner together rush to answer. Previously, in performance, contact microphones were attached to various portions of the equipment, to amplify the sounds; this time there were not enough microphones, so they did without and now prefer it this way. The incidental sounds no longer lead but accompany the events. Corner told us that he plans to rewrite the already generalized set of instructions, to make it still more generalized. By doing without the contact microphones the composition has become at last, with no exaggeration, what it is.

One of the more burdensome requirements of the percussionist's profession has been dramatized as a peculiar skill, to be enjoyed as the mythical Oriental potentate, at his first orchestral concert who "liked the first piece best"—that is, the preliminary tuning. Nobody who was in the audience could doubt that most of us enjoyed our share of this performance. An action commonplace for the performer had become particular for us—as the pianist playing in public what he practices at home "gives a recital"-but instead of sitting back to listen once more to familiar music—we were in it.

Listening all expectant but too well informed, the score figuratively in our laps, we often forget that the height of enjoyment, in our formative period, was discovering the music.

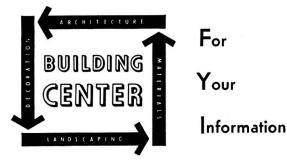
Let me close, cautiously, with the dubious "It may be transitional." It is for many the immediately present.

# ART

(Continued from page 7)

involved in areas of visual, tactile, and aesthetic learning. In the seventh and eighth grades, all students should become involved with materials and tools that provide greater physical and intellectual challenge. To do so, there is the requirement of specialized art facilities and there is the need for more extended blocks of time. At all points there is the need to provide students with a rich and abiding sense of their own power and responsibility to think and act utilizing images as well as words. In this way, education in art at the junior and senior high school levels continues to foster the values and aims introduced in the earlier grades.

The study of art in our secondary schools should be seen as fulfilling



Q: My client has seen blocks of wood used effectively as room dividers and would like similar dividers in the apartment house we are now designing. Do you have information on such an installation?

A: The new redwood bricks are probably what your client has in mind. Not only are they effective as dividers but with their components they can be used as load bearing or non-load bearing wall construction, either in exterior or interior installations. Both the bricks and the component parts are precision milled units. The four basic units in conjunction with the brick can produce any desired structure. Each brick is pre-drilled and a hammer is the only work tool necessary for installation. Exterior construction requires 30 penny nails; interior construction, 20 penny common nails. Inside measurements can be obtained in any one foot multiple. The insulating, acoustical and fire-resistant qualities are typical of the high quality of these characteristics in solid redwood construction. As this certified redwood brick offers a new concept of construction, you will probably be interested in the display just completed at the Building Cented and may want to consider its use for more than room dividers.

Q: What is included in the manufactured material that resembles marble and how durable is it?

A: The one on display at the Building Center is produced from a blend of selected petrochemicals, silica, resins and other compounds known for their ability to impart a hard, smooth, lustrous surface. The resulting material is impervious to any stains including alcohol, cosmetics and medicinal preparations, is non-waterspotting, non-warping, won't crack or shatter, and is weatherresistant. Flexibility is another of its characteristics as it comes in rectangular, square and round sizes and can also be had in freeform and other custom specified shapes. Colors include eight standards plus decorator and architect specified subtle shades.

Q: I heard of a ready-mixed concrete job the other day that was quite faulty. Is this avoidable?

A: When ready-mixed concrete is delivered to your job it has been carefully proportioned and thoroughly mixed to produce the strength you ordered. Bulletin No. 3 of the Technical Service Department of Kaiser Cement and Gypsum Company lists the many precautions in the site preparation, placement, finishing and curing necessary in order that a satisfactory, quality finished product may be obtained. All of these are important and any one, if neglected, could cause problems for which the ready-mixed concrete itself could not be blamed.

Q: I want an easily applied material to color a concrete block garden wall and an adjoining concrete terrace. I would like something with interesting color possibilities. What do you sug-

A: The time-proven penetrating stain for wood has been found to be an excellent, permanent coloring for all types of concrete, indoors and out. Color selection includes not only the wide range of ready-mixed hues but the variation in shade between one coat and two, intermixing of these hues for a variety of tinting shades and effects, and the use of white as a base with any universal colorant.

**Building Center** 

7933 West Third Street

Los Angeles, California

the need for educating students to create and give form to their ideas and feelings. The personal struggle of the artist as he shapes his medium, as he projects and reformulates his ideas, as he experiences the disappointments of failure and the joys of achievement—these become the very personal, yet generalized, aspects of the program. The over-all aims of such instruction rest in developing greater sensitivity to qualitative problems, fluency and flexibility in the project of ideas, organized and disciplined action with respect to tools and materials, and the capacity to create coherent and aesthetically organized forms. There is still another dimension to study of art in our secondary schools: the sense in which the artifact becomes an object of history. From this point of view, the study of artifacts provides a rich source for the study of cultural history. Our museums and galleries furnish opportunities for students to experience objects of other times and places directly. Paintings, sculpture, ceramics, and other forms are primary sources for study. In addition, there are the increased sources for obtaining images and objects for study: slides, photographs, reproductions, replicas, etc. All of these factors combine to provide our secondary schools with very potent and vital teaching tools.

The primary instructional emphasis of the art program in the seventh and eighth grades draws upon direct studio experiences of students. However, students should be permitted to elect further studio study of art: painting, sculpture, ceramics, or graphics. High school programs should continue to expand and foster such interests. Our high school art programs should provide the very broad base from which talented and interested students may extend their interests and abilities. These programs should seek to provide further breadth and depth in the arts rather than attempt technical or preprofessional training. Students should be made to see the increasing levels of choice and responsibility in assuming the role of artist.

Study in art beyond the eighth grade should not be limited to a "talented" few; nor should the instructional program be one that is limited to studio activity. Alongside programs of study with studio emphasis, there is an important place for the study of art as part of our broad humanistic tradition. Currently, many high schools are developing required courses of study in the humanities in which the history and criticism of art play vital roles. Works of art illuminate history. Sensitive and informed teachers can make use of artifacts of the past and present to reconstruct in imagination the people and events of a particular period. Students come face to face with the past and the present; indeed, it is possible that the distances gained in viewing the art of other times and places can bring greater sensitivity and understanding to viewing the art of today.

As is the case in the elementary school, teachers of art in our secondary schools need to bring into their teaching personal-professional values as artists and teachers. They must be sensitive to and knowledgeable about the conditions for learning—the choices, ideas, materials, tools, techniques, and structure of art.

Just as the teacher of science needs to engage in inquiry and study in his discipline, the teacher of art needs to involve himself in intensive study and participation in his field. In recognition of this need, school systems should provide means and encouragement for the art teacher to engage in professional activity as artist, scholar, and teacher. Through mechanisms such as released time for studio work and travel, financial assistance for materials and equipment, and provision for studio space, school systems may serve to encourage and support the artist-teacher. Given greater support and encouragement in carrying on research, the field of art education may yet mediate the subjective experiences of art with the objective controls and understandings that can enrich our lives.

Conclusion. In summary, the oldest known records of man are the images that he has created. At all times and under virtually all conditions of life, men have had to create images. It would seem that the image, more pervasively than other symbolic forms, embodies and expresses human ideas and feelings. Perhaps this is so because the artifact exists as an object in space and time for others to experience. It is our contention that the field of art education possesses its great educational potential by virtue of the very nature of the field: the creative discipline in making art forms, the visible and tangible nature of artifacts, and the existence of objects of the past in virtually their original forms for study and contemplation. The subject and object

of study are inextricably related; they are one. Given a period in which the impersonal abstractions of science have simultaneously become more pervasive and less easily understood, it is even more important that men learn to deal with the more highly humanized forms of art—that they balance the controls of technology with the human dimensions of art. It is our contention that education in art will contribute toward the achievement of this balance.

The years ahead pose a great challenge to the field of art education. Faced with the prospect of scientific advances and mounting social and political problems, there will be the inevitable pressures for increasing education in areas of science and technology. There will be the pressures to curtail those activities whose roots stem from humanistic rather than technological concerns.

The challenge must be met through disciplined assertions as to the role and function of art education. These assertions must grow from persons whose involvement in the field forces them beyond professional complacency and self-satisfaction. In this sense, the profession of art education is (and needs to be) made up of persons acting at different points within the field: (a) as teachers in our elementary and secondary schools as well as our colleges, universities, and art schools; (b) as scholars and researchers concerned with philosophical and critical study about the nature of art, historical study about the relationships between man, his artifacts, and the stream of history, behavioral and sociological study of the many dynamics involved in artistic process and perception, and curricular and evaluation study concerning the structuring of art programs in our schools; and (c) as artists whose interests and commitments are such as to focus their concerns on the descriptive and evaluative aspects of their own work in relation to others. Taken as a whole, these forces need to be brought to bear upon the critical issues involving the education of man. Again we assert:

- Conflict and turmoil have their roots in the minds and hearts of men; in their understandings and beliefs, their aspirations and assumptions.
- 2. Our capacity to think and feel is related to our capacity to conceive, project, and use symbols and the value system within which this is done. Symbols take many forms: words, sounds, gestures, and images.
- 3. Images and forms make up a large part of twentieth century man's experience; these images and forms are pervasive in the larger setting of man and his environment.
- 4. Solutions to the major human problems of our time can only be found by humans, not machines; solutions will be found only through developing capacities to act in humanistic as well as scientific terms. Education to do so needs to begin in our primary grades.
- 5. The essence of education in art in our elementary and secondary schools is in the development of aesthetic maturity and sensitivity in creating visual symbols and in responding to the artifacts and forms of our environment as well as those of the past. In a larger sense, it is education in areas of observation, selection, imagination, action and judgment—it is education of the mind and heart, of understanding and action.

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plaques in bronze, brass, aluminum and nickel. Also custom fabricators of all types of architectural metal work including stairs and handrails, store fronts and entrances, window walls, solar screens, flag pole holders, cast aluminum mail boxes and bank depositories, plus elevator entrances, doors and elevator entrances, doors and frames, elevator cars, and convey-ors. A. J. Bayer Company.

(102) An attractive 32-page book-let describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802, Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain ashing appartments and steen hill cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

(103) Executive Desks: New collection by Brown-Saltman features designs by John Follis and Elisha Dubin, Manufactured in Southern California; complete local inventory available for immediate delivery. Brochure shows executive desks, conference desks, executive storage units, etc. Brown-Saltman Company.

(104) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood masonite, and Formica decorative laminates. California Panel and Veneer Co.

(105) Roof deck systems and insulation, Bermuda roofs, fireproofing, fiber forms, acoustical treatment insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.

(106) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg. Inc.

(107) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in California and Virginia for immediate delivery; handcrafted quality furniture moderately priced; ideal-

Architectural letters and ly suited for residential or commercial use. Dux Inc.

> (109) A brochure describing Flushplate--a breakthrough in the design of switch and outlet plates is now available. Illustrated to show completed installations as well as installation details; for architects, designers, decorators and builders. Flushplate Manufacturing Co.

> (110) A high pressure plastic laminate in solid colors decorator designs and wood grains with up-todate samples available at the display. A Formica exclusive is the custom design service of sealing murals, designs and art treatments to Formica. The newest develop-ment is the brushed finish laminate surfacing for kitchen cabinetry. surfacing for kitchen cabinetry. Also available are Formica flush faced doors. Formica Corporation.

(111) Contemporay Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting

(112) Wood/Line, Globe's newest fixture series, accents the texture and patina of real walnut with the cool (all over glow) diffusion of milk white plastic to provide the handcrafted look in lighting. Globe Illumination Company.

(113) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(114) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manu-facturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, confer-

task. Selected units merit specified ence table, executive chairs, and for CSHouse 1950. Harry Gitlin. ence table, executive chairs, and side chairs. The center spread feaside chairs. The center spread reatures a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert,

> (115) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, dishuashers, posers, heating devices, refrigera-tors, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

(116) Executive desk accessories and home furnishings in an original design series of black matte cast iron and other metals. Fine castings made exclusively in this country. Ashtrays, cigarette boxes, lighters, candelabrums, other dec-orative pieces. Catalogue available. Les Hunter Designs.

(117) Tile - Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile

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THE MAGAZINE

# arts & architecture

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(118) Tile — Full-color brochure, gives complete information about Franciscan Hermosa Tile, a Gladding, McBean building product, which features a host of interior and exterior installation photos which illustrate the wide range of colors, shapes and designs available in Franciscan Hermosa Tile. Interpace.

(119) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler and a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(120) Four-page color brochure shows Facebrick residential, office and institutional installations. Contains Facebrick color-selection chart and Name-Texture-Size-Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division

(121) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(122) Clocks — Complete information on the entire Howard Miller Clock Company timepiece line in illustrated brochures. Contemporary wall and table clocks by George Nelson; contemporary, "three-dimensional" electric wall clocks, including remote control outdoor

clocks and the new battery operated built-ins; Meridian Clocks in ceramic, wood, metal and other unusual finishes for decorative accents; Barwick Clocks in traditional designs, battery or A.C. movements. Howard Miller Clock Company.

(123) Lighting — Four-page illustrated brochure shows all 21 styles in four models — ceiling, wall, table and floor — designed by George Nelson for Howard Miller Clock Company. Included are the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given, Howard Miller Clock Company.

(124) Selections from the diversified decorative accessory collections for the Howard Miller Clock Company. Brochure includes shelves, mirrors, spice cabinets, wall vanities and desks, planters, room dividers, Ribbonwal. Howard Miller Clock Company.

(125) Veneers — An eight-page publication discussing new, lightweight, pre-surfaced wall panels and column covers is now available from Mosaic Building Products, Inc. Provides information on Mosaic's panel wall, veneering panels, curtain wall panels, column covers and fire-rated panel walls. Architectural detail drawings as well as types of available surface materials are included. Numerous photographs illustrate handling and installation ease. A short-form guide specifications outline is provided. Mosaic Bldg. Products, Inc.

(126) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in a wide selection of colors. Also available in Summitville quarry tile. Pomona Tile Company.

(127) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.

(128) Fredrick Ramond, Inc. has just printed its newest full color brochure introducing a startling breakthrough in lighting fixtures. Hand-blown, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Ramond, Inc.

(129) Fountains — A 70-page catalog - brochure is available from Roman Fountains, Inc. More than one hundred fountain ideas are illustrated. Physical characteristics, applications, plans and complete specifications are shown. Fountain planning and engineering made graphically clear. Roman Fountains, Inc.

(130) Scalamandré Fabrics. New Architects' Collection of contemporary textured upholsteries — natural fibres, man-made fibres and blends. Tremendous color ranges and interesting weaves. Also special colors and designs to your specifications. Excellent group of casements for contract and institutional interiors. Write for swatched brochure. Scalamandré.

(131) Scalamandré Wallcoverings. Large collection of wallcoverings—includes grasses, reds, corks, linens, foils and novelty textures. Write for swatched brochure. Scalamandré.

(132) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture. Inc.

(133) Scandiline Pega Wall System is the ultimate answer for any storage or service requirements. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by Ib. Juul Kristensen, is imported from Norway by Scandiline Furniture, Inc.

(134) Service to the architects for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and air conditioning, and electric cooking and water heating. Southern California Edison Company.

(135) Appliances — New illustrated, full-color brochures with complete specifications on built-ins by Thermador: ovens, cook tops, accessories and dishwasher. Also electric heating for home, office, factory, apartment, hotels and schools, and the Thermador glasslined electric water heaters. Thermador.

(136) Unique high fidelity loud-speaker systems in the form of elegant lamps and end tables are described in brochures available free from Acoustica Associates, Inc. Fully illustrated literature gives technical specifications, dimensions, prices, etc. on these decorator-designed lamp-speakers which are now available in 16 different colors and styles. The attractive lamps come in table and hanging models and feature a cylindrical electrostatic loudspeaker which is also the translucent lampshade. Unlike conventional directional speakers, the lamp-speakers and table-speakers both radiate full frequency sound in a true 360° pattern throughout the room. Acoustica Associates, Inc.

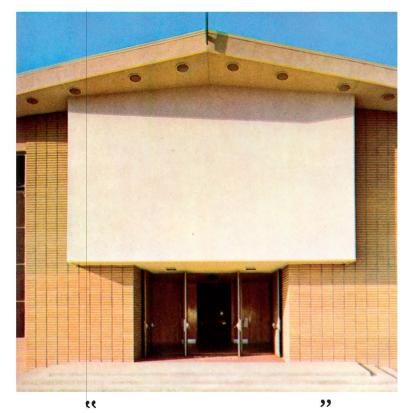
(137) New Dimension In Ceramic Tiles. Brochure available to architects, explaining a new tile in the form of the Crown and Coronet which multiplies the possibilities for treatment of flat wall surfaces is announced by Redondo "Trusize" Tile of Los Angeles. In this their Royal Line they present a flat tile but of such distinctive shape that it imparts the appearance of depth and contour to any wall—interior or exterior. Made in 41/4x 81/2 inch size the Crown and Coronet blends with the standard 41/4 square tiles to help architects and designers to create patterns of continuing attractiveness. For instance laid horizontally or vertically this tile imparts a convex or concave impression—and tends to accentuate or diminish the height of wall areas, Redondo Tile Co.



"This is the church"



"This is the steeple"

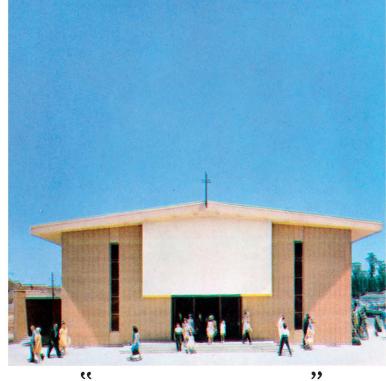


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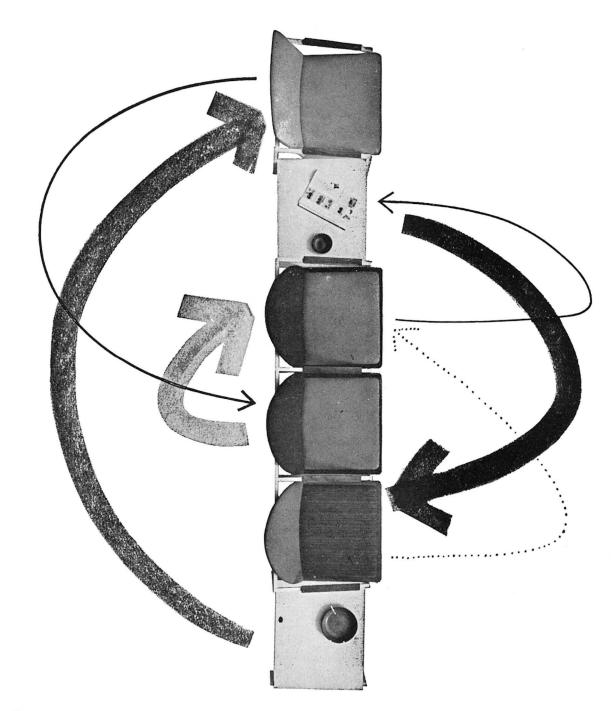
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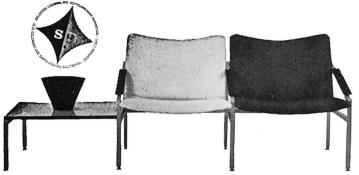
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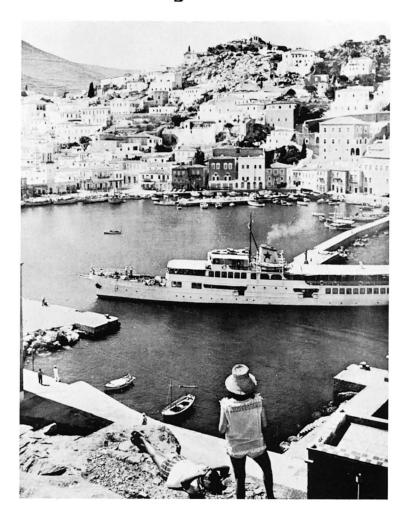
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